CC-0. In Public Domain. Digitized by Sarayu Trust and eGangotri

# A CRITICAL STUDY of ṚGVEDA

[ I . 137-163 ]

PARTICULARLY FROM THE POINT OF VIEW OF

# PANINIAN GRAMMAR

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

STATE MUSEUM, LUCKNOW
LIBRARY

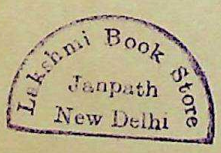
Acc. No._____

Book No._____

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

891.29



UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# A CRITICAL STUDY OF RGVEDA

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

A THESIS

APPROVED BY THE M. S. UNIVERSITY OF BARODA
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# A CRITICAL STUDY OF RIGVEDA

## (I.137—163)

*Particularly from the Point of View of Paninian Grammar*

*By*

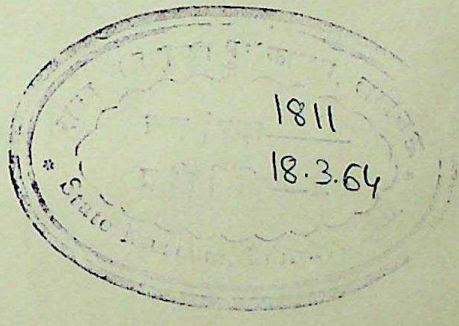
**Dr. Deo Prakash Patanjal Shastri**

*M.A., Ph. D., Vyakaranacharya, Niruktacharya*

Head of the Department of Sanskrit

Dyal Singh College, New Delhi

(Delhi University)




**PATANJAL PUBLICATIONS**

NEW DELHI-14

*Creation Era 1972949064* *Christian Era 1963*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

*Published by* :—
**Urmila Devi Patanjal**
*Proprietor*, Patanjal Publications.
B 1/200 Lajpat Nagar,
New Delhi-14.

*All rights reserved by the Publisher*

Price Rs. 25.00 (Indian)
50 sh. (Foreign)

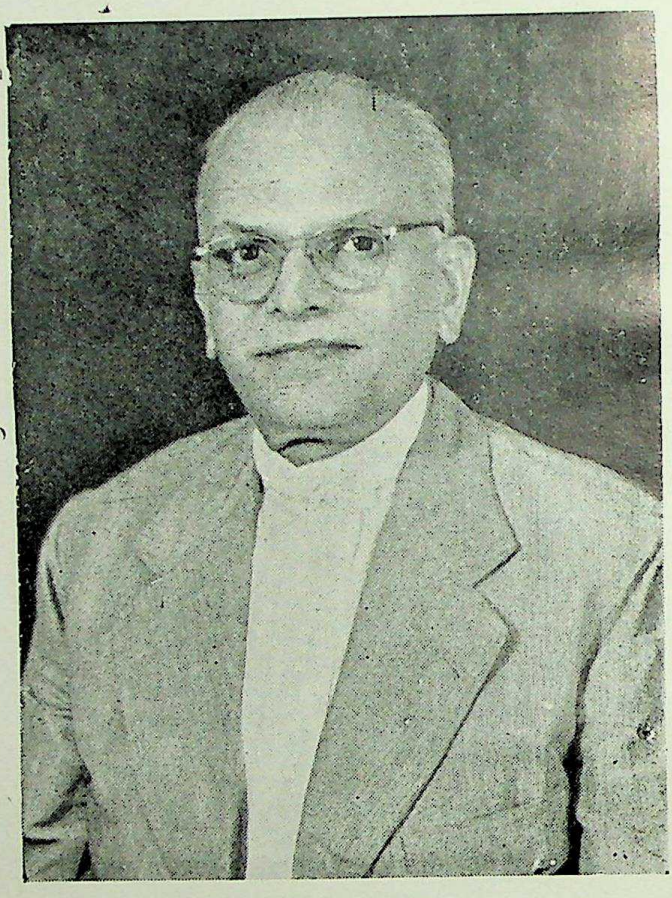
*Printed by* :—
**Kailash Chandra** *M.A.*
Raj Art Press,
Deputy Ganj,
Delhi-6.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



**Shri Raja Govindlal Bansilal Pittie, Bombay**

*Founder President of*

**Central Institute of Sanskrit Studies,**
**New Delhi-14**

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

To

RAJA GOVINDLAL BANSILAL PITTIE

The great Humanitarian, Educator, Lover of
Indian Culture, Philosophy and Religion.
This "Critical Study of Rigveda"
is dedicated
as a token of loving admiration
and sincere gratitude
by the Author.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

## Acknowledgement

At the outset, I express my sense of gratitude to the Authorities of the M.S. University of Baroda, who permitted me to publish this Thesis, "A Critical Study of *Ṛgveda* (I.137—163), particularly from the point of view of Paninian Grammar."

I am very much obliged to my Holy Guruji Pada-vākya-*pramāṇajña Mahāvaiyākaraṇa* Pt. Brahmadatta *Jijñasu* who taught me *Aṣṭādhyāyī, Mahābhāṣya* and *Nirukta*, and enabled me to write this Thesis.

I cannot forget my preceptor, Shree Sadhu Ram Ji M.A., under whom I did my M.A. He has always been my guide in my literary life, and a paternal guardian.

Dr. S.S. Bhave, M.A., LL.B., Ph.D. (Bonn/a/Rhein), my guide for this Thesis will always remain in my sweet memory.

Shree Diwan Ananda Kumara, Ex-Vice-Chancellor of the Panjab University and the Hon. Secretary of my Dyal Singh College (Delhi University) has always given facilities, enthusiasm and inspiration to me in all spheres of my life, so I am very grateful to him.

I offer my profound thanks to Shree Raja Govindlal Bansilal Pittie of Bombay, a great philanthrophist and lover of Indian culture, philosophy and religion. Only due to his financial assistance, we have been able to publish this book.

I am very glad to mention the names of Shri Mela Ram, the President of Arya Samaj Hanuman Road; Dr. Gokulchand Narang; Lala Shree Diwanchand of Arya Samaj Patel Nagar; Shree Ram Gopal Shalwale, the Secretary of Arya Samaj Diwan Hall; the authorities of the Arya Samaj Lajpat Nagar; Shree Ranvir Ji, the Chief Editor of Urdu Milap; Shree D.D. Puri of Africa whose help has proved to be of immense value to publish this book.

Srimati Urmila Devi Patanjal, the proprietor of *Patanjal Publications* has very kindly published this book, so I am thankful to her.

I cannot restrain myself from expressing my thanks to my best friend and companion, Shree Kailash Chandra M.A., the Proprietor of the Raj Art Press, Deputy Ganj, who has very carefully printed this Thesis within a very short period of time. Thanks to many others.

*September, 1963.* **Deo Prakash Patanjal**

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# CONTENTS


| | | Pages |
|---|---|---|
| *ABBREVIATIONS* : ... ... | | I—V |
| Text, Commentaries, etc. ... ... | | I—IV |
| Grammar ... ... | | IV |
| Languages ... ... | | IV—V |
| Preface ... ... | | VI—VIII |
| *INTRODUCTION* : ... ... | | 1—45 |
| Chapter I. Raison d'etre ... | | 1—4 |
| Chapter II. Scant attention paid to Mandals 1st and 10th. ... | | 5—9 |
| Chapter III. *Sāyaṇa*-commentary and the extent of the application of *Pāṇini's* Grammar. ... | | 10—14 |
| Chapter IV. Application of *Pāṇini's* Grammar to the Vedic Exegesis ... | | 15—23 |
| Chapter V. Nirukta and Vedic Interpretation | | 24—32 |
| Chapter VI. Internal Evidence of the *Ṛgveda* for Interpretation ... | | 33—36 |
| Chapter VII. Sacrificial ritual and Vedic Interpretation ... | | 37—44 |
| Chapter VIII. Problem of Lexicography | | 45 |
| *VEDIC HYMNS* : | ... | 49—423 |
| *Mitrāvaruṇau* | I.137 ... | 49—61 |
| *Pūṣan* | I.138 ... | 62—75 |
| *Āprī* | I.139 ... | 76—121 |
| *Agni* | I.140 ... | 122—144 |
| *Agni* | I.141 ... | 145—160 |
| *Āprī* | I.142 ... | 161—176 |


UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri




| | | | |
|---|---|---|---|
| *Agni* | I.143 | ... | 177—187 |
| *Agni* | I.144 | ... | 188—196 |
| *Agni* | I.145 | ... | 197—204 |
| *Agni* | I.146 | ... | 205—210 |
| *Agni* | I.147 | ... | 211—216 |
| *Agni* | I.148 | ... | 217—222 |
| *Agni* | I.149 | ... | 223—226 |
| *Agni* | I.150 | ... | 227—229 |
| *Mitrāvaruṇau* | I.151 | ... | 230—254 |
| *Mitrāvaruṇau* | I.152 | ... | 255—271 |
| *Mitrāvaruṇau* | I.153 | ... | 272—277 |
| *Viṣṇu* | I.154 | ... | 278—286 |
| *Viṣṇu* | I.155 | ... | 287—294 |
| *Viṣṇu* | I.156 | ... | 295—302 |
| *Aśvinau* | I.157 | ... | 303—313 |
| *Aśvinau* | I.158 | ... | 314—341 |
| *Dyāvāpṛthivī* | I.159 | ... | 342—348 |
| *Dyāvāpṛthivī* | I.160 | ... | 349—355 |
| *Ṛbhavaḥ* | I.161 | ... | 356—357 |
| *Aśva* (Electricity) | I.162 | ... | 358—413 |
| *Aśva* (Electricity) | I.163 | ... | 414—423 |
| Index (of words explained in the Thesis) | | ... | 424—439 |


*Devásya paśya kā'vyaṁ*
*ná mamāra ná jīryati*
AV. X. 8.32

**See the Divine poetry which neither lasts nor decays.**

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

## Abbreviations :

### I. TEXTS, COMMENTARIES, ETC.

| | |
|---|---|
| AV. | *Atharvavedaḥ.* |
| Amar. | *Amarakoṣaḥ.* |
| Av. | *Avestā.* |
| Ap. | *Aṣṭādhyāyī-Prakāśikā.* (Pub. by *Vaidika-Anusandhana-Mandiram*) |
| A.Ś.S. | *Āśvalāyana—Śrauta—Sūtram.* |
| I.A. | Indices and Appendices to The *Nirukta* (Pub. by the University of the Panjab, Lahore, 1929). |
| RV. | *Ṛgvedaḥ.* |
| *Ṛ.P.K.* | *Ṛgveda—Saṁhitā*; Vol. V. Indices. (Pub. by *Vaidika Samsodhana Mandala.* Poona, 1951). |
| A.B. | *Aitareya—Brāhmaṇam.* |
| *Uṇ.* | *Uṇādisūtrāṇi* (Pub. by *Vaidika Yantralaya,* Ajmer). |
| K. Ś. S. | *Kātyāyana—Śrauta—Sūtram.* |
| KS. | *Kāṭhaka—Saṁhitā.* (Pub. by *Svādhyāya—Mandala, Paradi).* |
| *Kāpi. S.* | *Kāpiṣṭhala—Saṁhitā.* |
| *Kāśikā* | *Kāśikā* (Pub. b Caukhambha Sanskrit Pustakalaya, Banaras, 1952*).* |
| *Kau. B.* | *Kauśitikī—Brāhmaṇam.* |
| G.M.W.B. | Hermann Grassmann Woterbuch Zum *Ṛgvedaḥ.* |
| GRB. | Geldner Der Rig-Veda, Vol. I—III. |
| Go. B. Pu. | *Gopatha—Brāhmaṇam (Pūrva-bhāgaḥ).* |
| G.B. | *Gopatha—Brāhmaṇam.* |
| Ch. Up. | *Chāndogyopaniṣad.* |
| J.Up.B. | *Jaiminīya—Upaniṣad—Brāhmaṇam.* |
| J.B. | *Jaiminīya—Brāhmaṇam.* |
| *Tāṇ. B.* | *Tāṇḍya—Brāhmaṇam.* |
| *Tai. Ā.* | *Taittirīya—Āraṇyakam.* |

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



| | |
|---|---|
| *Taitr. Up.* | *Tattirīya—Upaniṣad.* |
| *Tai. B.* | *Taittirīya—Brāhmaṇam-* |
| *Taitr. S.* | *Taittirīya—Saṁhitā.* (Pub. by *Svadhyaya Mandala, Paradi*). |
| DYB. | *Dayānanda Yajurveda—Bhāṣyam.* (Pub. by Ram Lall Kapoor Trust, Motijheela, Banaras). |
| DNB. | Durga *Nirukta—Bhāṣyam.* (Pub. by Sri Jivananda Vidyasagar, Calcutta, 1891). |
| DNB. | *Devarāja Nighaṇṭu—Bhāṣyam,* (Pub. by Jivananda Vidyasagar, Calcutta. 1891). |
| Dh.P. | *Dhātu-Pāthaḥ*—(of *Pāṇini*). (Pub. by Vaidika Yantralaya, Ajmer). |
| Nir. | *Nirukta,* (Pub. by The University of Panjab, 1927). |
| PMBH. | *Pātañjala—Mahābhāṣyam,* (Pub. by Nirnaya Sagara Press). |
| *Pāṇ.* | *Pāṇini* (*Aṣṭādhāyayī*), (Pub. by Ramlall Kapoor Trust, Motijheela, Banaras. |
| P.W. | St. Petersburg Sanskrit Worterbuch, Ven Bohtlink, O, und Roth. R. 1855—1875). |
| F.S.V.E. | Vedic Etymology by Fateh Singh, Pub. by the Sanskrit Sadan, Kota (Rajasthan). |
| Ph. S. | *Phiṭ—Sūtrāṇi* by *Śāntanavācārya.* |
| Bra. Pu. | *Brahmāṇḍa—Purāṇam.* |
| *Bṛh.* Up. | *Bṛhadāraṇyakopaniṣad.* |
| *Bṛh.* D. | *Bṛhaddevatā.* |
| BYBV. | *Yajurveda—Bhāṣya—Vivaraṇam* by *Brahmadatt Jijñāsu,* (Pub by Ram Lall Kapoor Trust, Motijheela, Banaras. |
| Bh. RB. | The *Soma*-hymn of the *Ṛgveda by* Dr. S.S. Bhave, Part II. (Pub. by Oriental Institute, Baroda, 1960). |
| Bh. V.V.N. | Veda *Vidyā Nidarśana* by Bhagavaddatta B.A. (Pub. by Itihasa Prakashana Mandala Dukana No- 29, Market, East Patel Nagar, New Delhi-12. |
| M.P. | *Matsya—Purāṇam.* |
| M.S. | *Manusmṛtiḥ.* |
| M. Bh. | *Mahābhāratam.* |
| *Mī.* | *Mīmāṇsā.* |
| Med. | *Medini-Koṣaḥ.* |

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



| | |
|---|---|
| M.W. | Monier Monier Williams, A Sanskrit-English Dictionary, Oxford, 1956. |
| Mac. V. Gram. | Macdonell Vedic Grammar for students. |
| MS. | *Maitrāyaṇī Saṁhitā,* (Pub. by Svadhyaya Mandala, Paradi). |
| Y.N. | *Yāskiya*—Niruktam (Pub. by the University of the Panjab, 1927). |
| Y.M.V.Ch. | Yudhisthira Mimansaka's Vaidika—Chando *Mīmāṇsā,* (Pub. by Ram Lall Kapoor Trust Motijheela, Banaras.). |
| RN. | *Rājavade* Nirukta—*Bhāṣyam* (Eng. Translation). |
| V.S. | *Vājasaneyī—Saṁhitā,* (Pub. by Vaidika Yantralya, Ajmer). |
| V.P. | *Vāyu—Purāṇam.* |
| W.W. | Walde, Alois und Pokorny, Jullius. Vergleichensdes Worterbuch der Indo- germanischen Sprachen, Berlin und Leipzig, 1930. |
| WHIL. | History of Indian *Literature* by Winternitz, Vol. I. Part. I ; (Pub. by University of Calcutta, 1958). |
| V.P. | *Viṣṇu—Purāṇam.* |
| V.I. | Vedic Index ; Vols. I & II. by A.A. Mac. donell, (Pub. by Moti Lall Banarasidass, Varanasi, 1958). |
| V.K. | Vedic *Koṣaḥ* by Hansaraja, Liberarian, Research Liberary, D.A.V. College, Lahore 1926). |
| V.M. | Vedic Mythology, by A.A. Macdonell. |
| V.R. | Vedic Reader for Students, by A.A. Macdonell. |
| Ś.B. | *Śatapatha-Brāhamaṇam.* |
| *Ṣaḍ.* B. | *Ṣaḍaviṅśa-Brāhmaṇam.* |
| *Śa.Ś.S.* | *Śāṅkhāyana-Śrauta Sūtram.* |
| SNB. | Skanda's Nirukta-*Bhāṣyam,* (Pub. by the University of the Panjab, 1934). |
| SDYB. | *Svāmī Dayānanda* Yajurveda—*Bhāṣyam,* (Pub. by Vaidika Yantralaya, Ajmer). |
| SRB. | *Sāyaṇa's Ṛgveda-Bhāṣyam,* (Pub. by Vaidika Samsodhana Mandala, Poona). |
| SVBB. | *Svāmī Dayānanda Ṛgvedādi Bhāṣya Bhūmikā* |

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



| | |
|---|---|
| SVBB. | *Sāyaṇa* Veda-*Bhāṣya-Bhūmikā,* (Pub. by Chaukhambha Sanskrit Series, Banaras, 1951). |
| SVEY. | Siddheshvara Varma's Etymology of *Yāska* (Pub. by The Vishvesvarananda Vedic Research Institute, Hoshiyarpur), |

## II. GRAMMAR

| | |
|---|---|
| I. | First Conjugational Sign. |
| II. | Second. ,, ,, |
| III. | Third ,, ,, |
| IV. | Fourth ,, ,, |
| V. | Fifth ,, ,, |
| VI | Sixth ,, ,, |
| VII. | Seventh ,, ,, |
| VIII. | Eighth ,, ,, |
| IX. | Ninth ,, ,, |
| X. | Tenth ,, ,, |
| Acc or acc | Accusative. |
| *Uṇ.* | *Uṇādi.* |
| Upa. Sa. | Upapada *Samāsa.* |
| U. | *Ubhayapadī.* |
| *Kaṇḍ.* | *Kaṇḍvādi-gaṇa.* |
| Karm. | *Karmadhāaraya-tatpuruṣa.* |
| Karm. tat. comp. | *Karmadhāraya tatpuruṣa* Compound. |
| Gen. *Tat.* | Genetive *Tatpuruṣa.* |
| *Nañ tat.* | *Nañtatpuruṣa Samāsa.* |
| Nom. | Nominative. |
| Plu. | Plural. |
| *Pāṇ.* | *Pāṇini.* (*Aṣṭādhyāyī*) |
| B.V. Comp. | *Bahuvrīhi* Compound. |
| Mas. | Masculine. |
| Mfn. | Masculine, feminine, neuter. |
| Loc. | Locative. |
| Ved. | Vedic. |
| Sing. | Singular. |
| Supl. | Superlative. |

## III. LANGUAGES

| | |
|---|---|
| Alb. | Albanian, |

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



| | |
|---|---|
| Angl. Sax. | Anglo-Saxon. |
| Arm. | Armenian. |
| Av | Avestan. |
| Eng. | English. |
| Gal. | Gallic. |
| Germ. | German. |
| Goth. | Gothic. |
| Gk. | Greek. |
| IA. | Indo-Aryan. |
| Indo-Eur. | Indo-European. |
| Indo-Ir. | Indo-Iranian. |
| Lat. | Latin. |
| Lett. | Lettish. |
| Lith. | Lithunian. |
| Nor. | Norwegian. |
| Prus. | Prussian. |
| Russ. | Russian. |
| Skt. | Sanskrit. |
| Slav. | Slavonic. |

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# PREFACE

*"Nahi Satyātparaḥ Kiñcanāsti"*

Our main object in writing this thesis has been to make the exhaustive analysis of the formation of the Vedic words by means of the rules of *Pāṇini's Grammar* in order to refute the charge of the Western Scholars who allege that *Pāṇini's Aṣṭādhyāyī* is meant only for the Classical Sanskrit and is inadequate to explain the Vedic words and their formation. It is also intended to fill the gap which *Sāyaṇa* has left in his explanation of the words in his memorable commentary on the *Ṛgveda* as also to correct his explanations where they seem to be wrong or fanciful.

Moreover, hitherto the study of the Veda, by learned Drs. like Oldenberg, H.D. Valenkar and S.S. Bhave had been confined to the hymns assigned to the individual deities and the miscellaneous hymns had not received much attention. Some of these miscellaneous hymns contain those assigned to the sage *Dīrghatamas* and are somewhat mysterious in their nature. Further, the first and the tenth *Maṇḍalas* of the *Ṛgveda* have been dubbed as later and therefore escaped receiving the serious study which they deserved.

In our study we have thoroughly examined *Sāyaṇa's* explanations in order to find how far he has applied the rules of *Pāṇini*. We have also explored other traditional sources like the *Nighaṇṭu* and *Nirukta, Brāhmaṇas, Āraṇyakas, Upaniṣads,* the *Śrauta, Kalpa* and *Gṛhya Sūtras,* and other *Śākhās* of the Black *Yajurveda*—like the *Taittirīya, Maitrāyaṇī, Kāṭhaka Saṁhitās,* the *Epics* and the *Purāṇas* etc.

It is surprising that nobody has attempted to study the legends of the *Purāṇas* in their relation to the Veda in spite of the ancient injunction *"Itihāsapurāṇābhyāṁ vedaṁ samupabṛṇhayet"*. The *Purāṇas* contain very ancient *ākhyānas* which are intimately connected with several problems and phenomena of the Vedas. *Sāyaṇa* has also quoted many legends in his explanation of the *mantras,* which have their sources in the *Purāṇas* and the *Mahābhārata*. The allegorical and symbolical significance of the *ākhyānas* must be understood and applied to the interpretation of the *Vedic mantras*. Most of the problems of Vedic exegesis will be solved in this way.

It is our confirmed opinion that there is no sacrificial ritual in the *Ṛgveda* as it is popularly understood. In view of this, it is rather a very difficult and even hazardous task to make use of the *Brāhmaṇas,* which are solely responsible for

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



the spread of the cult of sacrifice in the interpretation of the Veda. No commentary on the *Ṛgveda*, older than the *Brāhmaṇas*, exists, and therefore we are quite in the dark about the interpretation of the Veda by the people in whose time it came into existence. Most of the interpretations now available to us are influenced by the sacrificial ritual. *Yāska*, the author of *Nirukta*, one of the most ancient authorities who repudiated the theories of the *Yājñikas*, was mainly concerned with the etymological explanations of the Vedic words. Therefore his *Nirukta* cannot be regarded as a commentary on the *Ṛgveda*, and can only be taken as a guide to the method of the interpretation on the basis of etymology.

It thus becomes clear that no ancient commentary on the Vedas is available. But it is difficult to believe in face of the highest reverence in which the Veda is held, that the people did not understand or care to understand the Veda. It was certainly due to a deep and correct understanding of the Veda that it occupied the most sacred and sublime position in the Aryan society and gave birth to a culture which the mellenniums have not been able to efface from the face of this earth.

In spite of the sacrificial bias of the *Brāhmaṇas*, we get some glimpses of the earlier interpretations of the Vedas of which several quotations are found in them. In ancient most method of the Vedic interpreters seems to have consisted in *Sūtra* style such as '*Maruto vai ṛtvijaḥ*', etc. Such quotations from the Brahmanas have been collected in the *Vedic Koṣa* of Hansraj. If an exhaustive list of such quotations is prepared from all the available Brahmanas, it would be of invaluable help in the correct interpretation of the Veda. It will be seen that this practice of equating the deities with various other objects has nothing to do with sacrificial ritual. We have used such equations in our thesis, for the correct interpretation of the Veda. The Brahmanas are, therefore, very useful in this respect.

As a matter of fact it is our settled opinion that the interpretation of the Veda must be done from the internal evidence of the Veda itself and that should be supplemented by other external evidences where absolutely necessary. For this purpose the "Vedic repetitions" of Bloomfield would prove of great help. Serious attention should also be paid to the *Ṛṣi, Devatā Chandas* and *Svara* of each *Mantra*. A closer study of the *Ṛgveda* has revealed that the same phenomenon has been expressed in different ways in the different hymns. The study of all such hymns is necessary for the correct interpretation of a Stanza (*Mantra*). A comparative study of a particular word has been made from its occurrence in all places and contents of the Veda and then help of the cognate languages has been taken to ascertain its meaning and for this purpose, the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Padānukramakoṣa* (Vol. I-XII) of *Viśvabandhu*, Worterbuch of H. Grassmann, fifth volume of *Padakoṣa* published in Poona, Sanskrit English Dictionary of Monier William have proved very useful. External evidence of vedic interpretation has been rejected in favour of the internal evidence of the Veda itself. For instance, *Aśva* in the *Aśvamedha* hymns (RV. 1.162, 163) has not been taken in the sense of a horse but in the sense of the sun or his rays or electricity, according to the context. This is supported by the fact that *Aśva* is said to be born of *Purīṣa*, *i.e.* waters or *Samudra*, *i.e.* middle region. No attempt has been made to twist the words to get a particular sense as has been done by the ritualists. We have totally disregarded the ritual interpretation of the later corrupt tradition and have not been influenced by the Classical Sanskrit.

According to the evidence of *Mahābhārata*, the *Purāṇas*, etc. the Sacrificial ritual began in the *Tretā* age. At the same time, these works declared the Vedas to have been revealed in the beginning of the creation and a speech which has neither beginning nor end (*Anādinidhanā vāk*). This shows that before *Tretā*, the interpretation of the Vedas that existed must have had no reference to the sacrificial ritual. The *Śrautasūtras* like those of *Āśvalāyana* and *Kātyāyana*, have twisted the *mantras* of the Vedas for their application (*Viniyoga*) in the Sacrifices. There is no phrase any where in the *Ṛgveda* which indicates any reference to the application of the *mantras*. This innovation is made only by the *Brāhmaṇa*-texts and is therefore rejected in our interpretation.

**Deo Prakash Patanjal**

———

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

CHAPTER I

# INTRODUCTION

## Raison d'etre :

The scholiast *Sāyaṇa* opens his commentary on the *Ṛgveda* with the declaration that the interpretation of the first verse of the Veda is given in detail, and since the Veda is known for its profundity of meaning, we shall confine ourselves to its brief explanation.

*Vedāvatāra ādyāyā ṛco'rthaḥ prapañcitaḥ.*
*Vijñātaṁ vedagāmbhīryam atha saṁkṣipya varṇyate.*
(SRB. I.1.1)

Consequently, *Sāyaṇa* has given the meaning and etymology of every word of the first verse, quoting *Pāṇini's sūtras* as well as the derivations of *Yāska*. A close study of the commentary of *Sāyaṇa* shows that he could not have accomplished such a colossal task alone and must have done it with the collaboration of several scholars. This is evident from the fact that in certain books of the Veda we find detailed grammatical notes whereas in others they are either absent or very sparse. The portion which I have selected for my thesis contains very few grammatical notes and explanations.

As the tradition of Vedic studies has long disappeared from our country and as the various commentaries on the Vedas give conflicting explanations, it is very difficult to arrive at their true meanings. Grammar as the science of words and their inflections and relationship, is one of the most essential and sure means of ascertaining the meanings of words and their proper significance in particular contexts. *Nirukta*, the science of etymology is another importan

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



means for deciding the meanings of the Vedic mantras. It is complementary to Grammar.

As has been stated above that the commentary of *Sāyaṇa* is the work of several collaborators, some of whom (who were perhaps not specialists in grammar) have not given grammatical notes on the Vedic words, it becomes necessary to examine all the words in the light of *Pāṇini's* grammar and then arrive at the true meanings of the Vedic mantras. During the time of *Sāyaṇa*, there were neither word indices nor reliable lexicons of the Vedic words which could be of valuable help and guidance to the scholars. Moreover, the scientific method of comparative study was also not known to the ancient pandits. In modern times, by the effort of both Western and Indian scholars concordances, lexicons and indices have come into existence, with the help of which students of the Veda will find it easy to make comparative study of the same word occuring in various hymns and different contexts. The reason for our selection of the portion of *Ṛgveda* for our thesis is that on that portion very little attention has been paid to grammatical notes in the commentary of *Sāyaṇa*.

So far the Vedic hymns have been studied from the point of view of the *Devatās* to whom they are alleged to have been addressed or dedicated. For instance, Oldenberg and H. D. Valenkar have devoted their studies to the hymns of *Agni*, and Dr. Bhave has worked on the *Soma*-hymns. But in all these studies no attention has been paid to the significance of the *Ṛṣis* in the interpretation of the hymns. In the hymns on which we are going to comment, there are two *Ṛṣis Parucchepo Daivadāsiḥ* and *Dīrghatamas* The former is the *Ṛṣi* of the three hymns (I.137-139) of which the *Devatās* are *Mitra* and *Varuṇa* of 137; *Pūṣan* of 138 and *Viśvedevās, Mitra* and *Varuṇa, Aśvins, Indra, Agni, Maruts, Indra* and *Agni, Bṛhaspati* of 139. Of the hymns (I.140-163), the *Ṛṣi* is *Dīrghatamas* and *Devatās* are *Agni* of 140-150, *Mitra* and *Varuṇa* of 150-153, *Viṣṇu* of 154-156, *Aśvins* of 157 and 158, *Dyāvā-pṛthivī* of 159 and 160, *Ṛbhus* of 161 and *Aśva* of 162 and 163.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Before attempting to give an interpretation of the hymns, we are faced with certain problems and would try to find their solution. The first problem is with respect to the *Devatās*. Who are they? What are their functions? And what are their mutual relationships? The second problem is that of the *Ṛṣis*. So far no scientific and critical study have been conducted on the nature and functions of the *Devatās* and *Ṛṣis*. We have only their legendary and mythical accounts given by *Sāyaṇa* or by the Western scholars which are largely based on the Indian tradition. For instance, we have the following legend connected with the sage *Dīrghatamas* as given in the commentary of *Sāyaṇa*. "There were two sages, *Ucathya* and *Bṛhaspati*. *Mamatā* was the wife of *Ucathya*. She was pregnant. *Bṛhaspati* engaged with her in a love-sport. At the time of orgasm, the foetus cried, 'O sage, do not spill your semen, because I am already here. If you spill it, then there would be mixture of semens.' Thus addressed, *Bṛhaspati* restrained his ejaculation with effort and cursed the foetus saying, 'O foetus, since thou hast prevented the ejaculation of my semen, mayest thou be struck with persistent blindness (*dīrghatamas*) and be born stark blind.' Thus cursed, the child was born to *Mamatā* stark blind. Being afflicted with blindness, he extolled *Agni*, who being pleased with him restored his sight." (SRB. I.147.3).

"*Mamatā* was the pregnant wife of *Ucathya* and *Bṛhaspati* was the younger brother of *Ucathya*".

Both these legends given by *Sāyaṇa* have no authority of the Veda. In the *Mahābhārata Dīrghatamas* is described as a sage who waits upon *Indra*, the thunderbolt wielder, in his council hall (or court) (*Sabhāparva* 7.11). Again, he is said to be the sage who occupies the western quarter (*Anuśāsanaparva* 165.42). Thus, even the *Mahābhārata* is also ignorant of these legends.

If we were to accept the legends of *Sāyaṇa*, we shall have to believe in the incidents of the foetus speaking, the withholding of ejaculation by *Bṛhaspati* and his consequent curse which are such events as are impossible. We must, therefore, discover the true identity of *Dīrghatamas* from the Veda itself.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Now, *Dīrghatamas* is said to have been protected by the *Dhenus* (RV I. 152.6) in a hymn addressed to *Mitra* and *Varuṇa* jointly. He is said to have grown old in the tenth aeon (RV I. 158.6). The *Pāyus* restored the sight of (the blind) *Dīrghatamas* (RV I. 147.3). In all these statements, there is nothing that corresponds to or supports the statements made in the legends.

Hence, according to the maxim; '*Ṛṣerdṛṣṭārthasya prītirbhavati ākhyānasaṁyuktā*, (*i.e.*, a seer, who has perceived the sense, is fond of expressing it in the form of a legend), we shall have to analyse the legend in order to find what portion of it is sanctioned by the Veda, and what is pure imagination. For this purpose, we shall have to collect all the passages from the various hymns addressed to the different deities in which an account or the mention of *Dīrghatamas* occurs in any form. Without doing so, it would not be possible to arrive at the true interpretation of the hymns. Mere, translation done without critical study would be like a leap taken in the dark.

The object of our study is to find out whether *Dīrghatamas* is a human being or not. If not, what else does he signify ? If its literal meaning, according to the *Bahuvrīhi* Compound (*dīrgham tamo yasmin saḥ*—one in which there is deep darkness), were to be accepted. Then in what connection or context does it occur with the various deities ? Without giving a satisfactory explanation of these questions, it is not possible to arrive at the truth.

Having thus defined the scope and object of our thesis, we now proceed to our study.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

CHAPTER II

## Scant Attention Paid to Mandalas 1st and 10th :

Western scholars have fixed the arrangement of the *maṇḍalas* of the *Ṛgveda* on certain hypothetical principles. They call *maṇḍalas* 2 to 7 as the family books and consider them to be forming the nucleus of the *Ṛgveda*. The hymns of the 8th *Maṇḍala*, too, they consider to be bearing close affinity to that found in the family books, and *Maṇḍala* 9 they think came into existence as a collection after the first eight *maṇḍalas* had been put together as one volume. *Maṇḍalas* 1 and 10, they call to be later additions and to which they have not given so much attention and importance as they have given to the other *maṇḍalas*. Their arguments for the recent origin of the books are based on the consideration of matter, spirit and form.

Although it is not within the scope of our thesis to discuss the arrangement of the *Ṛgveda*, yet on close study of the Veda, we find that this theory about the arrangement of the *Maṇḍalas* is absolutely baseless and arbitrary. In the first place, there is no difference of matter, spirit or form in these *Maṇḍalas* from what is found in the other *maṇḍalas*. The language is as archaic as in the so-called family books.

Moreover, the seers (*Ṛṣis*) who are associated with the hymns as authors were not the human beings living on this earth as they are supposed to be. There are neither their genealogies nor biographies anywhere in the Vedic literature. The meagre information that is available regarding their origin and relationships does not justify their human origin and can be satisfactorily explained allegorically as referring to some natural phenomenon or the other. This view is supported by the etymological explanations of the names such as *Dīrghatamas*,

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Viśvāmitra*, *Bhṛgu*, etc., and the key to their interpretation is found in the roots from which they are derived. *Dīrghatamas* can mean nothing else but 'possessed of deep darkness', and *Kaṇva* (from *kaṇ*, X.P. to close the eye) means rays of the sun (which cause the eyes to close with their glare). Similarly, other names can be interpreted according to the context in which they occur. As a matter of fact, it is the context which decides the meaning of a word (*Arthanityaḥ parīkṣeta.*) Moreover, the functions and actions that are associated with these names do not warrant that they were human beings.

Again, it was against the ancient Indian tradition for the authors to give their names and pedigree in their works. For instance, we do not find the names of *Pāṇini*, *Patañjali*, *Bhāsa*, *Kālidāsa*, *Aśvaghoṣa*, etc., mentioned in their works. It was in very late times that the practice of mentioning their names and family by the authors came into vogue and that too, not in all cases.

The *Ṛgveda* is a collection of the hymns of the different seers of the early times of creation who were engaged in the contemplation of the process of creation as they saw it or as they supposed it to have taken place. Without disclosing their identity, those early seers described the working of the natural elements and forces as they acted and reacted during the process of creation. For instance, take the case of the hymn of the *Ṛbhus* (RV I. 161) of which the seer is *Dīrghatamas*. *Ṛbhus* are some of the most ancient deities. They are called *Saudhanvanāḥ* or the offsprings of *Sudhanvan*. *Sudhanvan* is the name of *Rudra* in the *Ṛgveda* as well as in VS. Again *Rudra* is *Agni*, and as *Agni* he was born in the *Hiraṇyagarbha*. This *Agni* swelled and assumed the shape of waves which were called rivers *(nadyaḥ)*. These most motherly (*mātṛtamāḥ*) rivers are asked not to swallow up the *Hiraṇyagarbha* (*Ná mā garan nadyò mātṛtamāḥ*—RV I. 158.5). In the latter part of this mantra *Hiraṇyagarbha* is said to have wholly lighted up, after which *Dīrghatamas* (possessed of deep darkness) is said to have decayed in the tenth *yuga* (RV I. 158.6). Further the *Ṛbhus* are said to have divided the *Camasa*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



(*Hiraṇyagarbha*) into four parts and their functions are fourfold:— to make a horse, a chariot, and a cow and then to rejuvenate their old parents (RV I. 161. 3). Further it is said that *Indra* yoked the two horses, the *Aśvins* harnessed their chariot, *Bṛhaspati* took the omniform cow (i.e. rays) (RV I. 161.6). One of the *Ṛbhus* had recommended to divide the *Camasa* (*Hiraṇyagarbha* into two parts. Here the reference seems to be the splitting of *Hiraṇyagarbha* into two parts, i.e., into Heaven and Earth.

It may be noted that when the word *Camasa*, occurs in singular, it signifies *Hiraṇyagarbha*, but when in plural, it refers to the clouds. The *Ṛbhus* are associated in the form of light in both these cases.

The hymns of *Ṛbhus* are also found in *Maṇḍala* III (60. 1-4), *Maṇḍala* IV (hymns 33-37), and *Maṇḍala* VII (48. 1-3), which form the part of the so-called archaic family-books. Now, it is of interest to note that the exploits of the *Ṛbhus* mentioned in these *Maṇḍalas* are not only similar to those found in the first *Maṇḍala* but appear to be later in sequence. For, in the first *Maṇḍala*, the *Ṛbhus* are enjoined to divide the *Camasa* into four parts whereas in the fourth *Maṇḍala* they are said to have already divided it into four. Thus, the first *Maṇḍala* proves to be earlier than the so-called family-books and the arbitrary theory of the first *Maṇḍala* being a later addition falls to the ground.

Another point that calls for attention is that in the *Dīrghatamas*—hymns of the first *Maṇḍala* the various phases and stages in the process of creation are described, though not in a regular but in a desultory manner, beginning with the hymns of *Agni* and ending with a miscellaneous hymn (I. 164). On the otherhand, these very processes of creation are described in the family books in fragments and in hymns wide apart from each other.

Now, let us examine some of the descriptions of creation given in the first *Maṇḍala*. In the hymn (I. 141) of *Dīrghatamas*, Heaven and Earth are said to have been formed and *Agni* to have descended to the earth. The nature of *Agni* in the Heaven is also described in this hymn and it also supple-

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



ments the previous hymn (I. 140). In (I. 142) *Agni* is kindled on the earth and is engaged in performing his function. In mantra 2, the nature of *Agni* in all his three abodes (Heaven, Middle region and Earth) is described. How *Agni* is generated by the wind (*Mātariśvan*) how he came to the Earth, and of what nature is his brilliance, all these are described in (I. 143). The next seven hymns up to (I. 150) describe the different aspects and functions of *Agni*. The three hymns (I. 151-153) describe the birth of *Mitra* and *Varuṇa* (I. 151.1) and their abodes. They are the elements which produce water. In the hymns (I. 154-156), the sun appears as *Viṣṇu* (the pervading deity). It seems that here the sun having come into existence pervades the three worlds with his light and heat. In (I. 155) it is stated that the sun makes the sphere (*i.e.* earth) revolve round his axis in 360 days. I. 157, 158 are the hymns of the twin *Aśvins* who represent the sun and the moon. After the formation of the sun and the moon, the earth is said to germinate the different plants (*Yuvám ha gárbham jágatīṣu dhatthaḥ*—I. 157.5). In (I. 158.4), the *Aśvins* are represented as day and night (*patatríṇī, i.e., Ahorātrá*), the two aspects of *Hiraṇyagarbha, viz.*, half light and half dark. One of the other phenomena mentioned here, is the ten times increase of *Agni* who is asked not to devour (or consume) the whole of *Hiraṇyagarbha*. Consequently, the heavenly portion of *Hiraṇyagarbha* became lighted and the earthly portion remained dark. Here the twin *Aśvins* are described as heaven and earth. When the heavenly portion became illuminated, the deep darkness that was in *Hiraṇyagarbha* was dispelled and there was further evolution in the process of creation. The vehemence of *Agni* split the *Hiraṇyagarbha* and heaven and earth were separated. That is why the next two hymns (I. 159, 160) deal with heaven and earth *Dyāvāpṛthivī*. Then comes the hymn of the *Ṛbhus* (I. 161) who were, in fact, instrumental in the splitting of the heaven and the earth. This hymn explains as to who were the *Ṛbhus*, how they came into existence, and what did they do, so that they achieved godhead. Here we also find the description of the formation of the cloud, of which the detailed account occurs in the next two important hymns of

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Aśva* (I. 162, 163) in the ritual known as the *Aśvamedha* (horse-sacrifice). *Aśvamedha* is nothing but the process of cloud formation (I. 162). Hymn (I. 163) explains what is meant by *Aśva*. He is identified with the Sun and his rays, and not with the animal existing on the earth.

From all that has been said above, it becomes evident that the *Dīrghatamas*-hymns are quite original in their content, describing the different stages and phases in the process of creation, though in a desultory manner. Thus, there remains no doubt that the subject matter of these hymns pertains to the earliest period of the creation and therefore the first *Maṇḍala* cannot be called a latter addition to the family books.

It becomes, therefore, absolutely necessary that the *Maṇḍalas* I and X should be studied more closely and thoroughly before rushing to date them as later. Some of the hymns in these *Maṇḍalas* are called mystic. For the proper study of mysticism, too, the critical study of the nature of the deities, their functions, etc., is essential. Without such a study, it would be preposterous to make an attempt at the interpretation of the *Ṛgveda* by writing fatuous commentaries on it.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

CHAPTER III

## Sayana's Commentary and the Extent of the Application of Panini's Grammar :

Though our study has nothing in common with the interpretation of the Veda as given by *Sāyaṇa*, yet his commentary being the only means of access to the Veda, it cannot be altogether ignored. Had there been no commentary of *Sāyaṇa*, the Veda would have remained a sealed book both for the European as well as the Indian scholars.

Our main objection against *Sāyaṇa* is that his commentary is based only on sacrificial ritual which had developed in post-Vedic period and came to have a strong hold on the people. The tradition has continued up to the present day, though bloody sacrifices have ceased to be performed.

*Sāyaṇa* begins his commentary with the following declaration :—

*Tasmiṇśca vede dvau kāṇḍau karmakāṇḍo brahmakāṇḍaśca. Bṛhadāraṇyakākhyo grantho brahmakāṇḍas tad vyatiriktaṁ śatapathabrāhmaṇaṁ saṁhitā cetyanayor granthayoḥ karmakāṇḍatvam. Tatrobhayatrādhānāgnihotra-darśapaurṇamāsādikarmaṇa eva pratipādyatvāt.* (SEE. INTRODUCTION TO SKSB.)

*Yajño brahma ca vedeṣu dvāvarthau kāṇḍayor dvayoḥ.*
*Adhvaryu-mukhyair ṛtvigbhiś caturbhir yajña-saṁpadaḥ.*

(SSBB. P.64)

Being the follower of the *Taittirīya-śākhā* of Yajurveda which was compiled mainly for the sacrificial ritual, *Sāyaṇa* was a staunch ritualist. He, therefore, wrote his commentary first on the *Taittirīya-Saṁhitā* and afterwards on the *Ṛgveda*. He himself gives the reason for his doing so. He says :—

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Astu evaṁ sarva—vedādhyayana-tātparāyaṇa-brahma-yajña-japādau Ṛgvedasyaiva prāthamyam. Artha-jñānasya tu yajñānuṣṭhānārthatvāt tatra tu Yajurvedasyaiva prādhānatvāt tad vyākhyānam evādau yuktam.* (SEE. SVBS. P. 12) (ALSO *Cf.* :—

"A Comparative study of these introductions furnishes us with the necessary information to decide the order in which they were composed. Despite the primacy of *Ṛgveda* as shown by the famous mantra in the *Puruṣa Sūkta* (*i.e.*, *Ṛcaḥ sāmāni jajñire*—RV X. 90.9) and the most honoured place it occupies in our sacred literature, it was Yajurveda which called for the first commentary at the hands of our author. It was proper on the part of *Sāyaṇa* to write his first *Bhāṣya* upon Yajurveda—*Saṁhitā*, because it is most important for the sacrifice and it is in order to perform the sacrifice that we must know the meaning of the Veda. In fact, it is absolutely needed for the prominent officiating priest called Adhvaryu who, being responsible for the proper guidance and practical ministration on the occasion of sacrificial rituals, is rightly believed 'to construct the very form of sacrifice'. It was natural for *Sāyaṇa*, a follower of the *Taittirīya* school of Black Yajurveda to write his first commentary upon the *Saṁhitā* of his own school". (SEE. INTRODUCTION BY BALDEVA UPADHYAYA ON SVBB. P. XV).

*Sāyaṇa's* commentary having been written in the light of the sacrificial ritual, we may now see how far the grammar of *Pāṇini* is applicable to and corroborative of that interpretation. Grammar is really a potent and authentic means of determining the meanings of words, for it seeks to analyse the words into roots and affixes, deals with their inflexions and sets forth conditions under which letters are dropped or added or modified. *Patañjali* in his *Mahābhāṣya* says "*Rakṣārthaṁ vedānāṁ adhyeyaṁ vyākaraṇam. Lopa-āgama-varṇavikārajño hi samyag vedān paripālayiṣyatīti.* (*Mahābhāṣya Prathamāhni a*).

*Sāyaṇa* has given the derivation of each and every word of the first mantra of the *Ṛgveda* and has said that further he would be brief in doing so.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Vedāvatāra ādyāyā ṛco 'rthaśca prapañcitaḥ.*
*Vijñātuṁ veda-gāmbhīryaṁ atha saṁkṣipya varṇyate.*

If we ransack the entire commentary of *Sāyaṇa*, we shall find that almost all the words occurring in the *Ṛgveda* have been grammatically explained by *Sāyaṇa* at one place or the other. But in many cases his derivations and explanations are fanciful, unwarranted or do not conform to the sense required by the context. At several places he has tried to insinuate his own interpretation by the change of person or number of nouns or the tenses and moods of verbs. Notwithstanding his laborious attempts, there still remain certain words which refuse to conform to any rules of grammar. Such words *Sāyaṇa* leaves unexplained. We have derived most of such words by *Upasaṁkhyāna* on certain sutras of *Pāṇini*.

It may be interesting to note that in spite of his ritual bias, *Sāyaṇa* sometimes gives an alternative explanation of a mantra which appears more scientific and sensible. For instance, on RV I. 149.3. he says :—

*Yaḥ Agniḥ nārmiṇīṁ narmavatīṁ yajamānānāṁ saṁbandhinīm uttara-vedim. Yad vā nṛṇāṁ manasi sthitāṁ yajamānānāṁ yajñārthaṁ yāṁ bhūmiṁ prati agnyāgamanamanīṣā vidyate tām.*

Here, he explains '*nārmiṇīm*' as *narmavatīm* (from narman with 'in') and *nṛṇāṁ manasi sthitām* (*nṛ-manas-in*). Here the former derivation is regular from 'narman', sport, amusement, etc., and *nārmiṇīm*, 'one having amusement.' Thus '*nārmiṇīṁ puram*' means a place that is full of pleasures or enjoyments, hence the earth. In the mantra under discussion *Agni* is said to enlighten the pleasant earth as '*árvan*' does in the middle region and the sun in the heaven.

It may be noted that there is nothing in the mantra that has even a remote reference to sacrifice, yet *Sāyaṇa* has twisted the meaning to suit his ritualistic purpose by giving another irregular derivation which is against the normal rules of *Pāṇini*. It is an admitted principle that when two derivations of a word are possible, one regular and another irregular, we must accept the regular one if it suits the context.

Take another example—*Vyū nākam ṛṇvathaḥ* (RV I.139.4). *Nākaṁ svargaṁ vi ṛṇvathaḥ viśeṣeṇa gacchathaḥ, yad va nākam,*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*akaṁ duḥkhaṁ tad rahitaṁ yajñam ṛṇvathaḥ* (SRB.) Here *nākam* means heaven where the sun and the moon move on their course. This is the primary meaning of the word which even *Sāyaṇa* has given first. The other meaning of *yajña* assigned to this word by *Sāyaṇa* is arbitrary and unwarranted. Moreover, the *padapāṭha* regards it as one word and, therefore, *Sāyaṇa* should not have invoked *Pāṇini's* derivation here.

Again, in RV I. 142. 1. *Sāyaṇa* has explained *'yatásruce,* as *'udyatā yatā va sruk yena sa yatasruk tasmai yatasruce yajamānāya'* and in the mantra in the same hymn he has explained *'yatásrucaḥ' as niyamita juhvādipātrāṇi ṛtvijaḥ.* Although the derivation given by *Sāyaṇa* is correct, his meanings are not so, because the close study of the hymn shows that the epithet is applied once to *Indra* or electricity, and in mantra fifth to the gods who are engaged in the formation of water. The grammatical derivation which suits the context should be like this—*Sravati asāviti sruk*, 'one that flows', *i.e.*, stream ; *yatā udyatā sruk yena iti yatásruk'*, one who has raised (*i.e.* made to overflow) stream'. He can be only *Indra* or the gods like *Mitra, Varuṇa, Maruts*, etc., that are instrumental in producing water. Thus, the meaning *yajamānā* cannot be accepted. In this way, numerous instances can be cited which prove the sacrificial and ritualistic bias of *Sāyaṇa.* Our contention is that there is absolutely no reference to the sacrificial ritual in the *Ṛgveda.* We have, therefore, rejected the interpretation of *Sāyaṇa* and have solely depended on the evidence of the Veda itself for its interpretation. In this monumental task, we have taken the help of *Pāṇini's* grammar and *Yāska's Nirukta.* This does not mean that we deny the importance of *Sāyaṇa's* commentary. It has really opened the door to the Vedas. Without it we would have been groping in the dark and would have come to a blind alley. But having got the clue from Sāyaṇa, we must then make a comparative study of the passages in which particular words occur and then decide what significance they have in those contexts. In this the works of *Yāska* and *Pāṇini* are helpful for they throw light on morphology and semantics. *Veṅkaṭa Mādhava*, a commentator of the Veda, has rightly remarked "*Śākalyaḥ pāninir-yāskaḥ traya ṛgarthaparāyaṇāḥ*".

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Unfortunately, the work of *Śākalya* has not survived the ravages of time. *Yāska* has openly declared that without the help of *Nirukta* it is not possible to determine the meanings of the *Mantras*. (*see Athāpīdam antareṇa mantreṣvartha-pratyayo na vidyate. Artham apratiyato nātyantaṁ svarasaṁskāroddeśaḥ. Tad idaṁ vidyāsthānaṁ vyākaraṇasya kārtsnyaṁ svārtha-sādhanaṁ ca* (Nir. *1. 15*).

*Nirukta* thus supplements grammar and is, therefore, essential in determining the meanings of words in addition to the help given by grammar.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

CHAPTER IV

## Application of Panini's Grammar to the Vedic Exegesis :

The most widely current opinion of scholars, both Eastern and Western, is that the *Pāṇini's* Grammar was composed for the Classical Sanskrit and that the rules regardig the *Veda* are in the nature of exceptions, mostly covered by the vague *sūtras* like *'Bahulaṁ chandasi'*. As a matter of fact, for the complete application of *Pāṇini's* system, the entire range of *Dhātupāṭha, Gaṇapātha, Uṇādisūtra, Liṅgānuśāsana* and *Aṣṭādhyāyī viz.* all these works must be consulted.

*Pāṇini's* grammar is the only oldest grammar which has survived to this day. It refers to no less than sixty-four grammarians who preceded *Pāṇini*. *Pāṇini* was the inhabitant of the extreme north-west of India and his work consists of obout 4000 *sūtras*, divided into eight chapters. According to Macdonell, he lived about 300 B.C. He further says, "*Pāṇini* had before him a list of irregularly formed words, which survives, in a somewhat modified form, as the *Uṇādi-sūtra*. There are also two appendixes to which *Pāṇini* refers : one is the *Dhātupāṭha* " list of verbal roots", the second is the *Gaṇapāṭha*, "list of Word-Groups ", to which certain rules apply. These *Gaṇas* are metrically arranged in the *Gaṇaratnamahodadhi*, composed by *Vardhamāna* in 1140 A.D. Among the easiest attempts to explain *Pāṇini* was the formulation of rules of interpretation or *Paribhāṣās* ; a collection of these was made in the last century by *Nāgojibhaṭṭa* in his *Paribhāṣenduśekhara*. Before that we have the *Vārtikas* or Notes of *Kātyāyana* (probably 3rd century B.C.) on 1245 of *Pāṇini's* rules, and somewhat later, numerous grammatical *Kārikās* or comments in metrical form : all this critical work

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



was collected by *Patañjali* in his *Mahābhāṣya* or 'Great Commentary', with supplementary comments of his own. He deals with 1713 rules of *Pāṇini*. He probably lived in the later half of the second century B.C. and in any case not later than the beginning of our era. The *Mahābhāṣya* was commented on in the seventh century by *Bhartṛhari* in his *Vākyapadīya*, which is concerned with the philosophy of grammar, and by *Kaiyaṭa* (probably thirteenth century). About 650 A.D. was composed the first complete commentary on *Pāṇini*, the *Kāśikā Vṛtti*, or '*Banārasa* commentary' by *Jayāditya* and *Vāmana*. (see. History of Sanskrit Literature by A.A. Macdonell, PP. 430, 431, 432).

The contention that *Pāṇini* deals with Classical Sanskrit Literature only, is not correct: Native Grammarians do not support this view. *Patañjali*, the great commentator of *Pāṇini*, says that "*Śabdānuśāsana*" deals with both the Vedic (*Vaidika*) and the Classical (*Laukika*) Sanskrit. (see *Keṣāṁ śabdānām ? Laukikānāṁ Vaidikānāṁ ca. Tatra laukikastāvad—Gauraśvaḥ puruṣo hastī śakunir mṛgo brāhmaṇa iti. Vaidikāḥ khalvapi—Śanno devīrabhiṣṭaye. Iṣe tvorje tvā. Agnimīle purohitam. Agna ā yāhi vītaye.* Further he says that, '*Kāni punaḥ santi śabdānuśāsanasya prayojanāni ? Rakṣā-ūhā-āgama-laghu-asandehāḥ prayojanam. Rakṣārthaṁ vedānām adhyeyaṁ vyākaraṇam. Lopa-āgamavarṇavikarajño hi samyag vedān paripālayiṣyatīti. Laghvarthaṁ cādhyeyaṁ vyākaraṇam. Brāhmaṇena avaśyaṁ śabdāḥ śakyā jñātum*'. So we see that *Patañjali* is of the firm opinion that both *Vaidika* and *Classical* words are to be derived by the rules of *Pāṇini*, All the Indian commentators of *Veda* have always taken the help of *Pāṇini* in deriving the Vedic words.

We also find numerous references to the *Saṁhitās*, *Brāhmaṇas*, etc. in his grammar. He had before him the works of his learned predecessors which he freely used, incorporating some of their *sūtras* and coining his own. He has mentioned their names and has given their opinions also. For instance we have :—

1. *Āpiśali* (2900 V. P.) : *Va supyāpiśaleḥ* (*Pāṇ* 6.1.92),
2. *Kāśyapa* (2900 V. P.) : *Tṛśimṛśikṛśeḥ kāśyapasya* (*Pāṇ.* 1.2.25) : *Nodāttasvaritodayam agargya-kāśyapa-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*gālavānām* (*Pāṇ.* 8.4.57) ; *Lopaṁ kāśyapa-śākaṭāyanau* ; *Kāśyapa-kauśikābhyām ṛṣibhyāṁ ṇiniḥ* ; *Kāśyapa-kauśikāgrahaṇaṁ kalpe niyamārtham* (*Mahābhāṣya* on *Pāṇ.* 4.2.66).

3. *Gārgya* (V. P. 3100) : *Aḍgārgya-gālavayoḥ* (*Pāṇ.* 7.3.99) ; *Oto gārgyasya* (*Pāṇ* 8.3.20) ; *Nodāttasvaritodayam agāryga*—(*Pāṇ.* 8.4.67).
4. *Gālava* (3100 V. P.) : *Iko hrasva-gālavasya* (*Pāṇ.* 6.3.61) ; *Tṛtīyādiṣu-gālavasya* (*Pāṇ.* 7.1.74) ; *Aḍgārgya-gālavayoḥ* (*Pāṇ.* 7.3.99) ; *Nodāttasvaritodayam*—(*Pāṇ.* 8.4.67) *Ikāṁ yaṇbhirvyavadhānaṁ vyāḍigālavayoriti vaktavyam* (*Vā. Pāṇ* 6.4.77)
5. *Cākravarmaṇa* (3000 V. P.) ; *'cākravarmaaṇasya* (*Pāṇ.* 6.1.130).
6. *Bhāradvāja* (2800 V. P.) : *Ṛto bhāradvājasya* (*Pāṇ.* 7.2.63).
7. *Śākaṭāyana* (3000 V. P.) : *Laṅaḥ śākaṭāyanasyāiva* (*Pāṇ.* 3.4.111) ; *Vyorlaghuprayatnataraḥ śākaṭāyanasya* (*Pāṇ.* 8.3.18 ) ; *Triprabhṛtiṣu śākaṭāyanasya* (*Pāṇ.* 8.4.50) ; *Vyākaraṇe śakaṭasya ca tokam* (*Mahābhāṣya* on *Pāṇ.* 3.3.1) ; *Vaiyākaraṇānāṁ śākaṭāyanaḥ* (*Mahābhāṣya* on *Pāṇ.* 3.2.115) ; *Naḍādibhyaḥ phak* (*Pāṇ.* 4.1.9 ).
8. *Śākalya* (4000 V. P.) : *Sambuddhau śākalyasya* (*Pāṇ.* 1.1.16) ; *Iko 'savarṇe śākalyasya hrasvaśca* (*Pāṇ.* 6.1.127) *Lopaḥ śākalyasya* (*Pāṇ.* 8.3.19) ; *Sarvatra śākalyasya Pāṇ.* 8.4.51) ; *Ṛkprāti* (3.13 ; 22 ; 4.13 etc. ; *Vāja. Prāti* (3.10) ; *Ṛkprāti* (6.14 ; 20 ; 27 etc.) *Sinnityasamāsayoḥ śākalapratiṣedho vaktavyaḥ* (*Vā. Pāṇ.* 6.1.127); *Gargādibhyo yañ. Pāṇ.* 4.1.105).
9. *Senaka* (2900. V. P.) : *Gireśca senakasya* (*Pāṇ.* 5.4.112).
10. *Sphoṭāyana* (2900. V. P.) : *Avaṅ sphoṭāyanasya* (*Pāṇ.* 6.1.123). (see. *Yu. Mī. Vyā. Śā. Kā Itihāsa ;* P.94-128).

Amongst these grammarians, *Yāska* has mentioned *Kāśyapa* (see. *Bhūtāṇśaḥ kāśyapa āśvinam ekaliṅgam* (Nir. 12.40) ; *Gārgya* (see. *Uccāvacāḥ padārthā bhavantīti gārgyaḥ* (Nir. 1.3) ; *Na sarvāṇīti gārgyo vaiyākaraṇānāṁ caike* (Nir. 1.12) ; *Yad atat tat sadṛśam iti gārgyaḥ* (Nir. 3.13) ; *Gālava* (see. *Śitimāṇsato*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*medasta iti gālavaḥ* (Nir. 4.3) ; *Bhāradvāja* (see. *Bharaṇād bhāradvājaḥ* (Nir. 3.17). *Api vā śirimbiṭho bhāradvājaḥ kālakarṇopetaḥ.* (Nir. 6.30) ; the name of *Bhāradvāja* is mentioned in *Taittr. Prā.* 17.3 (i.e., *Anusvāre 'nviti bhāradvājaḥ*) and also in *Maittr. Prā* 2.5.3) ; *Śākaṭāyanaḥ* (see. *Na nirbaddhā upasargā arthānnirāhuriti Śākaṭāyanaḥ* (Nir. 1.3) ; *Tatra nāmānyākhyātajāni iti śākaṭāyano nairuktasamayaśca* (Nir. 1.12) ; *Athānanvite 'rthe 'prādeśike vikāre padebhyaḥ padetarārdhāntsaṁcaskāra śākaṭāyanaḥ. Eteḥ kāritaṁ ca yakārādiṁ cāntakaraṇam asteḥ śuddhaṁ sakārādiṁ ca* (Nir. 1.13) ; *Śākalya* (see. *Veti ca ya iti ca cakāra śākalyaḥ. Udāttaṁ tvevam ākhyātam abhaviṣyat* (Nir. 6.28).

Now, we have seen that *Yāska* has mentioned the names of *Kāśyapa, Gārgya, Gālava, Bhāradvāja, Śākaṭāyana* and *Śākalya* who have also been mentioned by *Pāṇini*. All these etymologists and grammarians who were either predecessors or contemporaries of *Yāska*, belonged to the Vedic age. Their works dealt only with the Vedic texts. *Śākalya* resolved the *Ṛgveda-Saṁhitā* into its Pada-text. His name is referred to the different *Prātiśākhyas* also.

All these works must have been consulted by *Pāṇini* when he wrote his *Aṣṭādhyāyī*. *Nirukta* (etymology) is an auxiliary science for explaining the Vedic words for textual interpretation. Reference by *Pāṇini* to these grammarians and etymologists shows that he wrote his grammar with the double purpose, that is, mainly for the exposition of the Veda and also for the spoken language. His *sūtras Sambuddhau śākalyasya*—(*Pāṇ.* 1.1.16) and *Uñaḥ,*—(*Pāṇ.* 1.1.17) clearly show that *Pāṇini* must have studied the *Padapāṭha* of *Śākalya.*

That *Pāṇini* lived in the Vedic atmosphere can also be shown from the internal evidences of his *Aṣṭādhyāyī*. He has divided the contemporanious sanskrit literature into five heads :—

1. *Dṛṣṭa* ; 2. *Prokta* ; 3. *Upajñāta* ; 4. *Kṛta* ; 5. *Vyākhyāna.*

He has put the *Sāman* under *Dṛṣṭa* as *Dṛṣṭaṁ sāma* (*Pāṇ.* 4.2.7). Here *Sāman* does not refer to the mantras of the *Sāmaveda,* but to the mere chanting of the mantras. (*Cf. Gītiṣu sāmākhyā—Mī.* 2.1.36). Illustrations of this are found in the *Kāśikā Vṛtti,* on this *sūtra,* i.e., *Krauñcam, Vāsiṣṭham, Vāiśvāmit-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*ram.* For the *Vāmadevya sāma,* the *sūtra* is *Vāmadevāt-*(*Pāṇ.* 4.2.8). According to *Patañjali's Mahābhāṣya* (*Pāṇ.* 4.2.7) *Vārtikakāra Kātyāyana* has derived *Āgneya, Kāleya, Auśanasa, Auśana, Aupagava* by his *Vārtikas Sarvatrāgnikalibhyāṁ ḍhak,* etc.

Under *Prokta* (that which is spoken or taught) *Pāṇini* puts 1. *Saṁhitā* ; 2. *Brāhmaṇa* ; 3. *Anubrāhmaṇa* ; 4. *Upaniṣad* ; 5. *Kalpasūtra* ; 6. *Anukalpa* ; 7. *Śikṣā* ; 8. *Vyākaraṇa* ; 9. *Nirukta* ; 10. *Chandaḥśāstra* ; 11. *Jyotiṣa* ; 12. *Sūtragrantha* ; 13. *Itihāsa-purāṇa* ; 14. *Śloka-kāvya* ; 15. *Āyurveda* ; 16,17. *Padapāṭha, kramapāṭha* ; 18. -21. *Vāstu vidyā, Aṅgavidyā, Kṣatra vidyā, Utpāda (Utpatti)* ; 22 - 26. (see Yu. *Mī. Vyā. Śā. kā Itihāsa,* PP. 170—187).

In the *sūtras* and *gaṇas* of *Pāṇini* the names of the *Caraṇas and Śākhās* are mentioned, i.e. in (*Pāṇ.* 4.3.102.) *Taittirīya, Vāratantavīya, Khāṇḍikīya, Aukhīya* ; in (*Pāṇ.* 4.3.104) *Hāridrava, Taumburava, Aulapa, Ālamba, Pālaṅga, Kāmala, Ārcābha, Āruṇa,, Tāṇḍa, Śyāmāyana* in *Gaṇapāṭha* (*Pāṇ.* 4.3.106) *Śaunaka. Vājasaneya, Śāṅgarava, Śārṅgarava, Sāmpeya, Śākheya, Khāḍāyana, Skandha, Skanda Devadattaśaṭha, Rajjukaṭha, Rajjubhāra, Kaṭhaśāṭha, Kaśāya, Talavakāra, Puruṣāsaka, Aśvapeya;* in *(Pāṇ.* 4.3.107*) Kaṭha, Caraka ;* in *(Pān.* 4.3.108) *Kālāpa* ; in (*Pāṇ.* 4.3.109) *Chāgaleya* ; in (*Pāṇ.* 4.3.128) *Śākala* ; in *Pāṇ.* 4.3.129) *Chandoga, Aukthika, Yājñika, Bāhvṛca* ; in *Gaṇapāṭha* (*Pāṇ.* 6.2.37) *Śākala, Ārcābha,* Maudgala, *Kaṭha, Kalāpa, Kauthuma, Laugākṣa,* Mauda, *Paippalāda* ; in (*Pāṇ.* 7.4.38) *Kāṭhaka. In Mahābhāṣya* (*Pāṇ.* 4.2.66) occur the names of *Krauḍa* and *Kāṅkata* ; and in *Āpiśala - śikṣā* the names of *Sātyamugrīya* and *Rāṇāyanīya.*

Among all these references we find that *Bāhvṛca, Śākala* and *Maudgala* are the three *Śākhās* of the *Ṛgveda,* to which Haradatta adds *Kāṭhaka* as the fourth; *Vājasaneya* and *Śāpeya* of *Śukla* Yajurveda; *Taittirīya, Vāratantavīya, Khāṇḍikīya, Aukhīya, Hāridrava, Taumburava, Aulapa, Chāgala, Ālamba, Pālaṅga, Kāmala, Ārcabha, Āruna, Tāṇḍa ? Śyāmāyana, Khāḍīyana, Kaṭha, Caraka* and *Kālāpa* of the *Kṛṣṇa* Yajurveda; *Talavakāra, Sātyamugrīya, Rāṇāyanīya, Kauthuma Laugākṣa* and *Chandoga* of the *Sāmaveda,* and *Śaunaka, Mauda, Paippalāda* of Atharvaveda.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The names of the branches, which are not related to any of these four *Saṁhitās*, are *Aukthika, Yājñika, Sāṅgarava, Śārṅgrava, Sāmpeya, Sākheya, Skandha, Skanda, Devadattaśaṭha, Rajjukaṭha, Rajjubhāra, Kaṭhaśāṭha, Kaśāya, Puruṣāsaka, Aśvapeya, Krauḍa* and *Kaṅkata*.

The *Brāhmaṇas* are also the works of the same seers who produced these branches of the Vedas, and, therefore, their inclusion must be implied wherever there is the mention of these *śākhās*. (*Yu. Mī. Vyā. Śā. kā Itihāsa*, P. 173).

Besides a general reference to the *Brāhmaṇas* in *sūtras* like *Chando brāhmaṇāni ca tad-viṣayāni* (*Pāṇ.* 4.2.66), *Pāṇini* appears to distinguish old *Brāhmaṇas* from the new ones in the *sūtra Purāṇaprokteṣu brāhmaṇakalpeṣu* (*Pāṇ.* (4.3.105). From the enumeration of *Brāhmaṇas* given by *Kāśikā* on (*Pāṇ.* 4.2.66) *Yudhiṣṭhira Mīmāṇsaka* considers *Bhāllava, Śāṭyāyana, Aitareya* to be the old *Brāhmaṇas* and *Yājñavalkya* as a new *Brāhmaṇa* text.

3. By *Upajñāta* we have to understand the actual works of the authors, such as *Pāṇinīyam akālakaṁ vyākaraṇam, Kāśakṛtsnaṁ gurulāghavam, Āpiśalaṁ puṣkaraṇam.*
4. Of *Kṛta, Pāṇini* makes mention only at two places, *i.e., Adhikṛtya kṛte granthe* (*Pāṇ.* 4.3.87) and *Kṛte granthe* (*Pāṇ.* 4.3.116).
5. For the *Vyākhyāna*, works which give the description of certain things, *Pāṇini* has the following *sūtras* :— (*Pāṇ.* 4.3.66, 67) *Saupaḥ, Taiṅaḥ, Ṣātvaṇatvikam, Nātanatikam; (Pāṇ.* 4.3.68*) Āgniṣṭomikaḥ, Vājapeyikaḥ, Rājasūyikaḥ, Pākayajñikaḥ, Nāvayajñikaḥ, Pāñcaudanikaḥ, Dāśaudanikaḥ; (Pāṇ.* 4.3.70*) Pauroḍāśikaḥ, Puroḍāśikaḥ; (Pāṇ.* 4.3.71*) Aiṣṭikaḥ, Pāśukaḥ, Cāturhomikaḥ, Pāñcahotṛkaḥ, Brāhmaṇikaḥ, Ārcikaḥ,* (giving the description of *Brāhmaṇas* and Mantras), *Prāthamikaḥ Ādhvarikaḥ, Pauraścaraṇikaḥ; (Pāṇ.* 4.3.73*)* here *Ṛgayanādi* contains the following groups :—*Ṛgayana, padavyākhyāna, chandomāna, chandobhāṣā, chandoviciti, nyāya, punarukta, vyākaraṇa, nigama, vāstu-vidyā, aṅga-vidyā, chatra-vidyā, utpāta, utpāda, saṁvatsara, muhūrta, up-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*niṣad, śikṣā.* From these examples it is evident that at the time of *Pāṇini* all these works were available.

From all that has been said above, it is clear that *Pāṇini* lived at a time when Vedic tradition was alive. Now, the main argument of Western Scholars for dubbing *Aṣṭādhyāyī* and its adjuncts as being exclusively meant for Classical Sanskrit, is that all Vedic words cannot be explained by the *sūtras* of *Pāṇini.* But this is no argument, for *Pāṇini's* grammar is an *Upalakṣaṇa-grantha* which only gives a set of rules and indicates the method by which all words should be explained by analysing them into roots and affixes. It does not claim to give the derivation of each and evrey word. His aphorisms can be divided into three classes, *viz.*, general (*utasarga*), exception (*Apavāda*) and irregular (*Nipātana*). His work is divided into eight chapters which deal with the following topics (*Prakaraṇas*).

1st chapter deals with *Ātmanepada* and *Parasmaipada, Kārakas* and *Nipātas.* It also contains aphorisms of *Saṁjñā* and *Paribhāṣā.*

2nd chapter deals with *Samāsa* and *Vibhakti.*

3rd chapter deals with denominatives, *Vikaraṇa* (conjugational signs), Potential passive participles (*kṛtya*) and primary suffixes (*kṛt*), the determination of the meanings of different *Lakāras* (tenses and moods), and the substitution of La (*Lādeśa*).

4th and 5th chapters deal with feminine and secondary *(Taddhita)* suffixes.

The next three chapters (6th, 7th, and 8th) deal with the different processes by which the final shape of a word is achieved. For instance, elimination and syncope *(Lopa)*, augment (*Āgama* and modification of letters *(Varṇavikāra)*. Accent on words is dealt with in the sixth chapter and syntactical accent in the eighth chapter.

It may be noted that according to the *Mahābhāṣya* of *Patañjali, Pāṇini* does not make a *sūtra* for only one example. (see - *Naikam udāharaṇaṁ yogārambhaṁ prayojayati. Mahābhāṣya on Pāṇ.* 1.1.12). In this connection he quotes a legend also *Athaitasmin śabdopadeśe sati kiṁ śabdānāṁ pratipattau pratipadapāṭhaḥ kartavyaḥ. Gauraśvaḥ puruṣo hastī śakunir mṛgo brāhmaṇa*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*ityevamādayaḥ śabdāḥ paṭhitavyāḥ? Netyāha. Anabhyupāya eṣa śabdānāṁ pratipattau pratipadapāṭhaḥ. Evaṁ hi śrūyate— "Bṛhaspatir indrāya divyaṁ varṣasahasraṁ pratipadoktānāṁ śabdānāṁ śabdapārāyaṇaṁ provāca nāntaṁ jagāma. Bṛhaspatiśca pravaktā, Indraśca adhyetā, divyaṁ varṣasahasram adhyayanakālo na cāntaṁ jagāma, kiṁ punar adyatve. Yaḥ sarvathā ciraṁ jīvati varṣaśataṁ jīvati. Caturbhiśca prakārair vidyopayuktā bhavati. āgamakālena, svādhyāyakālena, pravacanakālena, vyavahārakāleneti. Tatra cāsyāgamakālenaivāyuḥ kṛtsnaṁ paryupayuktaṁ syāt. Tasmād anabhyupāyaḥ śabdānāṁ pratipattau pratipadapāṭhaḥ (Mahābhāṣya prathamāhnika.).*

*Pāṇini's* work being the briefest treatise on grammar, it could not possibly include the erratic words. For their explanation we have to follow the method of *Pāṇini* and derive them accordingly. This is evident even from the usage of *Pāṇini* himself, for there are several expressions which cannot be regularly explained by his aphorisms, i.e., *Janikartuḥ, Tatprayojakaḥ, Purāṇa, sarvanāma* and *Brāhmaṇa* (denoting a book). *Patañjali* calls such words as *chāndasa* and *Sautra*. In our opinion such words were borrowed intact from the correct usage or from older sources.

As regards the *Nipātana sūtras*, they were intended to deal with such words as defy the application of the *Utasarga* and *Apavāda sutras* on account of their numerous irregularities.

Now coming to the application of *Pāṇini's* grammar to the Vedic Texts, we find that 90% words can be formed regularly and 5% words should be derived irregularly. The remaining 5% words should be derived by *Upasaṁkhyāna* on different *sūtras* or by *Uṇādi sūtras*. In this way no word will remain unexplained.

Moreover, there is option for applying in *Veda* the rules of *Pāṇini* even to cases which are not covered by them. This option has been recognised by such a great authority as *Patañjali* who writes in the *Mahābhāṣya "Sarve vidhayaś chandasi vikalpayante"*. For instance, there is the *sūtra 'Aco yat'* which says that the suffix *'yat'* is added to roots ending in a vowel. But, according to the aforesaid option, *'yat'* may be

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



added even to roots ending in a consonant. Accepting this view, we can double the number of the *sūtras* of *Aṣṭādhyāyī* from 4000 to 8000. In addition to this, new *sūtras* may be added as *Upasaṁkhyāna* to these of *Pāṇini*. The general rules of *Pāṇini* for the formation of the words relate to *Accent*, *Guṇa* and *Vṛddhi*. Any word explained on these lines, even without reference to any rule of *Pāṇini*, would be in accordance with his system. In order to master *Pāṇini's* system one must know his *Aṣṭādhyāyī* by heart and study the *Mahābhāṣya* thoroughly. Even Western scholars like Macdonell and others, who criticise *Pāṇini*, saying that his grammar is imperfect or deficient in dealing with Vedic words, are inadvertently caught in his trap when they give explanation of such words by means of *Accent*, *Guṇa or Vṛddhi*. Thus, there is no word, whether Vedic or Classical which cannot be derived or explained by *Pāṇini's* system.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

CHAPTER V

## Nirukta and Vedic Interpretation :

*Yaska's Nighaṇṭu* and *Nirukta* occupy an important place in Indian tradition and for that reason *Nirukta* is considered as one of the six *Vedāṅgas*. All the commentators of Veda hitherto known have used the *Nirukta* in their commentaries. Although *Yāska* has not written a regular commentary on the Veda, yet we find explanations of several mantras in his *Nirukta*. We can, therefore, with some justification call him the first commentator of the Veda.

*Nirukta* infact, gives an etymological explanations of the words contained in the five chapters of *Nighaṇṭu*. The explanations of the mantras are given in order to illustrate the interpretations of words. In the first three chapters of *Nighaṇṭu* only the synonymous words are collected. In chapter four, only those words are collected whose grammatical formation is not known (*Anavagatasaṁskāra*) and words which are homonyms (*Anekārtha*). In chapter five the names of deities are compiled. This chapter is divided into six sections. Sections one to three deal with the terrestrial deities, four and five with those in the middle region, and the last, with those in the heaven.

The first book of *Nirukta* is an introduction, dealing with the principles of grammar and exegesis. The second and third elucidate certain points in the first three chapters of *Nighaṇṭu*. Chapters four to six comment on the fourth chapter of *Nighaṇṭu* and seven to twelve on the fifth.

### Nirukta, a Treatise on Etymology :

*Nirukta* deals with the interpretation, explanation and etymology of words. Its main objective is to provide explanations

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



of words in the light of their sense in a particular context. *Yāska* himself says that without the help of etymology the precise meanings of Vedic stanzas cannot be understood. For, one who does not understand the meanings, a thorough investigation of accent and grammatical form is not possible, hence this science is the complement of grammar and a means of accomplishing its own object. (see. *Athāpīdam antareṇa mantreṣvarthapratyayo na vidyate. Artham apratiyato nātyantaṁ svarasaṁskāroddeśaḥ. Tad idaṁ vidyāsthānaṁ vyākaraṇasya kārtsnyaṁ svārtha-sādhakaṁ ca. (Nir I.15).*

In order to justify the meaning of a word one must resort to etymology, that is to say to get an inkling of a root or roots from the letters of the word which should point to the adequate sense. After deciding the root or roots its formation should be accorded to the rules of grammar by adding suitable prefixes or/and suffixes according to its accent. *Nirukta* is, therefore, a science which keeps the sense of a word in view, whereas grammar primarily deals with its formation Discussions in grammar are concerned with such questions as to whether a suffix is primary or secondary and gives the active, passive or impersonal sense. For etymology such elaborate discussions are not necessary. In the words of *Yāska*, *Nirukta* aims at :—*Atha nirvacanam. Tad yeṣu padeṣu svara-saṁskārau samarthau prādeśikena vikāreṇānvitau syātām, tathā tāni nirbrūyāt. Athānanvite 'rthe 'prādeśike vikāre 'rtha-nityaḥ parīkṣeta. Kenacid vṛtti-sāmānyena. Avidyamāne sāmānye 'pi akṣara-varṇa-sāmānyān nirbrūyāt. Na tveva na nirbrūyāt. Na saṁskāram ādrīyeta. Viśayavatyo hi vṛttayo bhavanti. Yathārthaṁ vibhaktīḥ saṁnamayet (Nir. 2.1).* "Now (we shall deal with) etymology. With reference to this the words, the accent and the grammatical form of which are regular and are accompanied by an explanatory radical modification, should be derived in the ordinary manner. But the meaning being irrelevant, and the explanatory radical modification being non-existent, one should always examine them with regard to their meaning, by the analogy of some (common) course of action. If there be no (such) analogy, one should explain them even by the community of a (single) syllable or letter, but one should never give up (the attempt at) derivation.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



One should not attach (too much) importance to the grammatical form, for these complex formations (*vṛttayaḥ*) are (often) subject to exceptions. One should interpret inflected cases according to the meaning". On this principle, *Yāska* has derived several words like "*Prattam, avattam.. ...tarku iti* (Nir. 2.1). In *prattam* (*pra-dattam*, given away) and *avattam* (*ava-dattam* from √do, divided) only the initial parts of the root survive. Further, there is aphaeresis of the initial part of the verb '*as*' (to be) in weak forms, as *staḥ* (they two are), *santi* (they all are), etc. Further, there is elision of the final part, as in *gatvā* (from √*gam*, having gone), *gatam* (√*gam*, gone). Further, there is elision of the penultimate, as in *jagmatuḥ* (red. form of √*gam*, they all went). Moreover, there is the modification of the penultimate, as in *rājā* (*rājan*, 'king'), *daṇḍī* (*daṇḍin*, a staff-bearer), etc. Further, there is elision of a letter, as in *tatvā yami (tatvā yācāmi)*, etc. Moreover, there is elision of two letters, as in *tṛca (tri-ṛca*, three stanzas*)*. Further, there is alteration in the initial part (of the root), as in *jyotiḥ (√dyut*, light*)*, *ghanaḥ* (√*han*, 'killer'), *binduḥ* (√*bhid*, 'a drop'), *bāṭyaḥ* (√*bhaṭ*, 'to be nourished). Further, there is metathesis, as in *stokaḥ* (from √*ścut*, 'a drop'), *rajjuḥ* (rope), *sikatāḥ* (sand), *tarku* (√*kṛt*, 'a knife'). Further, there is change in the final part (of the root). (Nir. 2.1).

*Tatra Nāmānyākhyātajānīti Śākaṭāyano*
*Nairukta- samayaś ca :*

All the nouns are root-born and this is the principle of the Etymologists. *Śākaṭāyana* has derived one word '*satya*' from the two roots √*as* and √*i*.

There were different schools of commentators of the Vedas at the time of *Yāska*. He has mentioned the names of etymologists, ritualists, ascetics *(Parivrājakas)*, former ritualists *(Pūrve yājñikas)*, legendarians *(Aitihāsikas)*, etc. One of the ritualists is of opinion that the Vedic verses have no meaning. From that it is clear that there was divergency of views about the interpretation of the Vedic verses. Besides these schools, there were Vedic scholars, as *Śākapūṇi, Śākaṭāyana, Kautsa, Aupamanyava* and *Sthaulāṣṭhīvi*, who have given their own opinions

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



about the morphology, etymology and semantics, etc., of words and have interpreted the stanzas in their own ways.

Some scholars are of the opinion that since *Yāska* has given several derivations of a single word, he was not certain about the meaning of that word.

Dr. S. Varma says that "The characteristic features of *Yāskas*" etymologies may first be briefly stated and classified as follows :—

"According to calculations, *Yāska* has given 1158 derivations, out of which 762 are more or less primitive ; 199 would be entirely acceptable to comparative philology ; and 199 are obscure. Of the 762 more or less primitive etymologies, 14 are possibly based on what is now called contamination ; 11 indicate a mechanical nature ; 17 indicate *Yāska's* poverty of imagination ; 33 are phonologically sound, but semantically unacceptable ; 26 would be only partly, 75 probably, and 52 possibly acceptable to comparative philology ; 134 are positively primitive owing to the unadvanced stage of linguistic science or inadequate investigation of Vedic texts ; 105 are particularly dominated by the theory of the verbal origin of nouns ; 7 read verbs even in suffixes ; 51 read even single letter as 'condensed words' ; 38 indicate popular etymologies ; 47 are loose with disregard of vowels ; 2 are loose with an unexpected prothelic initial consonant ; 46 are loose with disregard of consonants ; 13 are loose with disregard of both vowels and consonants ; 32 are primitive and erroneous, and 55 are absurd. (see. S.V.Y.E., P. 16)".

His general opinion about the *Nirkuta* is "*Yāska* was so much of an etymologist that his craze for etymology overpowered, enslaved and crushed his imagination, for poverty of his imagination is remarkable. Owing to this serious object, he is driven, not only to offer superfluous and unnecessary, but also loose, unsound and even wild etymologies. (see. S.V.Y.E., P.8)".

V.K. Rajavade also is of opinion that, "The *Nirukta* is a strange one, it hardly deserves the name of *Śāstra* or science. It is not a science, but travesty of science.....I venture to say that the *Nirukta* method of derivation is

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



absurd and yet it has held its ground to this day..... Numbers of etymologies in the *Nirukta* seem senseless ..... derivations are really inventions." (RNB. PP. 41, 42, 43).

It is not our object here to refute all the adverse criticism of *Nirukta* by Eastern and Western scholars, because our thesis is not directly concerned with *Nirukta*. But since *Nirukta* is one of the *Vedāṅgas* and its help is indispensable in the interpretation of *Ṛgveda*, we shall try to meet some of the objections against that potrion of *Nirukta* as is directly concerned with the subject of our thesis. It may be briefly stated that all the hostile criticism of *Nirukta* by the Eastern and Western scholars is based on the principles of Comparative Philology and Modern Linguistics. They contend that the etymologies of *Yāska* are not sound according to the philological principles.

It may be stated that the field of philology includes phonetics, morphology, semantics and syntax. The phonetic laws have proved the close relation amongst the cognate languages. By a comparison of these languages, the European scholars thought that all these languages had a common source which was lost, and, therefore, they invented a mother-tongue which was named as Indo-European. As a matter of fact, this language is purely hypothetical and a myth, for there is no documentary or archaelogical evidence to show its existence in any part of the world. It is, therefore, utterly unscientific to call philology a science which is based only on a few examples from cognate languages. As a matter of fact, the Vedic language alone was the mother-tongue, and all the cognate languages have sprung from it by a long process of phonetic and semantic changes as are found in the development of the *Prākṛta* languages and dilects in India. Phonetic laws, no doubt, are capable of establishing close affinity amongst the words of cognate languages but they cannot help in deciding or fixing the meanings of the related words. For, the words in the process of phonetic and topographical changes for thousands of years, had undergone enormous changes in their meanings also. Thus, the principles of philology which is yet in its infancy, cannot be applied to test the validity of derivations and etymologies of *Yāska*.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



As stated above, the so-called science of philology is based merely on a few examples of words found in the cognate languages. But these words are not found in all those languages. If one word is present in Greek, its corresponding cognate word is absent in Latin or some other allied language and vice versa. Moreover, Dr. Varma and Rajavade have only pointed out the unsoundness of *Yāska's* etymologies on the basis of philological principles, but they have not themselves given philological explanations of all the words in the *Nighaṇṭu*. It is easy to find fault but it is difficult to give a satisfactory solution of a problem. It may also be noted that most of the words occuring in the *Nighaṇṭu*, have no corresponding parallels, in the cognate languages. In the absence of parallels, how can the philological principles be applied to them ? When this is the situation in the case of words in the *Nighaṇṭu*, one can easily imagine the state of affairs in the case of the *Ṛgveda* in which thousands of such words occur. As long as the science of Philology is unable to trace cognate words corresponding to all the Vedic words in other languages, its principles will not be helpful in the interpretation of the Veda. Failing that, all interpretations based on philology would be faulty and misleading.

The roots of the hypothetical Indo-European language derived by Philological method are all based on the *Dhātupāṭha* of *Pāṇini* and his school. If the works of *Pāṇiṇi* and his school were not available to the European scholars, it is hard to imagine what would have been the shape of the Indo-European language. Anyhow, a few words and roots corresponding to the Vedic words and roots are found in the cognate languages like Greek, Latin, etc., as is recorded in works like Bopp's Comparative Grammar Vols. I & II ; A Manual of Sanskrit Phonetics by Ulhenbeck ; The Sanskrit English Dictionary of M. Monier Williams, etc. Such words do satisfy the curiosity of a reader and are of interest to a student but they are of little help in the interpretation of the Veda, their meanings in many cases must have radically changed with the lapse of millenniums. Moreover, as only an insignificant percentage of Vedic words can be traced

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



in the cognate languages, it is, therefore, hazardous to interpret the Veda by philological method.

Some of the most essential factors that are helpful in the interpretation of the Veda are :

1. Etymological analysis of the word by the method of *Nirukta*,
2. Morphological examination by the rules and method of *Pāṇini's* grammar *(Aṣṭādhyāyī)*,
3. Comparative study of all the contexts in the *Ṛgveda* as well as in the other Vedas, in which a particular word occurs and then arrive at its correct interpretation.

A word may have more than one meanings, therefore, in selecting a particular meaning we must see that it is congruous with the context and the sense of other words in the mantra. It is essential that all the words in a mantra should conform to the function or attributes of the deity to which the Mantra is assigned. No extraneous supplementation contrary to the spirit of the mantra should be admitted. *Sāyaṇa* has often resorted to such supplementation in ordor to twist the sense to his sacrificial bias. Again, the attempt of certain scholars to constrain the sense to their preconceived ideas by means of *Vācaka-luptopamā* figure is also unscientific and erroneous for the correct interpretation.

Now, we shall examine the utility of *Nirukta* for the correct interpretation of the Veda. In the first instance, it may be remembered that *Nirukta* is an "*Upalakṣaṇa* Treatise", *i.e.*, it sets forth certain principles of etymology which by implication must be followed in all instances. He has given the etymology of a large number of Vedic words which in many cases he has illustrated by quoting Vedic stanzas. Impartial scrutiny will reveal that the interpretations of *Yāska* by etymological method precisely suit the contexts. For instance, the word' *'adri'* occurs in RV I.137.1 in the context of Soma which is said to be *'adri-suta'*. The hymn belongs to *Mitra* and *Varnṇa*, who are called *'rājānā'* and *'divispṛśā'*. *Sāyaṇa* has taken the mantra as referring to the pressing of Soma in a sacrifice and has translated *'adri'* as 'stone', but he has not

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



explained who *Mitra* and *Varuṇa* are and why they have been called resplendent and touching heaven, and how could they come on the earth and drink the Soma-juice. The ritualists are silent on these points. But when we find *'adri'* to be a synonym of 'cloud' in *Yāska's Nighaṇṭu*, we at once arrive at the correct interpretation of the mantra. Thus, Soma is here nothing else but 'water' as is also interpreted by *Svāmī Dayānanda Sarasvatī* and *Mitra* and *Varuṇa* are hydrogen and oxygen respectively. (See. RV I.137 *infra* for further information).

It may be noted that so far nobody has been able to identifiy Soma as a plant or a creeper, and the ritualists have been using alternative herbs in their sacrifices. It is, therefore, highly impossible that in the Veda Soma was taken in the same sense as the ritualists take it.

Grammar also supports *Yāska*, for we find the same stem *'ad'* in both *'adriḥ'* and *'Adbhiḥ'*. Moreover, *Mitra* and *Varuṇa* have been described as the creators of rain (water) in the Veda (see. *Ava vṛṣṭiṁ sṛjataṁ jīradānū* (RV V. 62.3).

As all the elements come from the Sun, *Mitra* and *Varuṇa* (hydrogen and oxygen), too, come from the same source. Hence their epithets, *'rājānā'* (resplendent) and (*divispṛśā*) (touching heaven) are significant. In the same context *'adri'* naturally means 'cloud' as given by *Yāska*.

The words in the *Nirukta* whose grammatical formation and accent are regular are easily explained by the rules of grammar. But those whose grammatical formation and accent are irregular, are difficult to explain. It is for such words that *Yāska* has propounded the method of etymology through the similarity of a syllable or letter and has strongly deprecated the attempt to ignore such etymological explanation (cf. *akṣara-varṇa-sāmānyān nirbrūyāt, na tv eva na nirbrūyāt.* Nir.2.1). Grammar disposes of such words by giving their explanation through *nipātana* (irregular formation). For explanation of irregular and obscure words it is essential to find out some root that might explain them, and that is possible only through similarity of a syllable or letter. Once a root or roots have been discovered, it becomes possible to explain such words by

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



the method of *Pāṇini*. Plurality of occurence of a difficult or irregular word also helps in its interpretation from the various contexts. The real difficulty is faced when a word occurs only once, for instance, '*ūvadhyam*' (See. RV 1.162.10). etc.

Some scholars accuse *Yāska* of being uncertain about the interpretation or formation of a word of which he gives more than one etymological explanations. But they forget to note that the explanations of *Yāska* are based on the consideration of meanings (*artha-nirvacana*) and not on the word (*Śabda*) itself. It may also be interesting to note that in some cases the etymologies of a word given by *Yāska* are insufficient, for we find that *Yāska's* interpretations do not cover all the contexts in which that word occurs in the *Ṛgveda*. So, we cannot accuse *Yāska* of uncertainty but we may, if we please, call his attempts insufficient.

While explaining the words in the mantras we have also consulted the *Nirukta* in order to see if *Yāska* has explained them. In almost all cases where our words have occured in the *Nirukta*, we have found the explanations of *Yāska* to be rational and compatible with the context. At places no other explanation than that of *Yāska* could suit the context (see. note on '*naktoṣāsā* RV I.142.7). It is our considered opinion that the method of *Yāska's* explanation takes us nearer to the correct interpretation of the Vedic hymns. Notwithstanding the chagrin of the philologists against *Yāska*, his method is indispensable for Vedic interpretation. To treat *Nirukta* method with contempt is to cut at the very root of science and search for truth.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

CHAPTER VI

# Internal Evidence of the Ṛgveda for Interpretation :

After making etymological and grammatical investigation for the interpretation of a word, its occurrence in the Veda should be traced and the correctness of the interpretation examined in those contexts. For this purpose, the *Vaidika Padānukramakoṣa*, Vols. I—XIII, by *Viśvabandhu, Worterbuch Zum Ṛgveda by H. Grassmann, and Indices of Ṛgveda* published by *Vaidika Saṁśodhana Maṇḍala*, Poona, are of great help. Sometimes the meaning of a word arrived at by etymological and grammatical investigation has to be changed in view of the context in which it occurs in the Veda. It is for that reason that *Yāska* has set forth a general principle of derivation by the similarity of a syllable or letter, primarily keeping in view the meaning. It is the sense that should point to the etymology of a word. Although there is mutual interdependence between the etymology of a word and its sense, yet it is the sense that predominates and determines the etymology and not *vice versa*. Therefore, in most of the cases the meaning or sense of a word has to be determined first and then an attempt to find its etymology and derivation in that light should be made. For instance, let us take the word *Vanaspati* (RV. I.142.11) which means 'a plant'. It is derived as *'vanānāṁ patiḥ vanaspatiḥ'*. The augment *'suṭ'* is added by *Pāraskara-prabhṛtīni ca* (*Pāṇ.* 6.1.157). And the etymology given by *Yāska* is *'vanaṁ vananāt'* and *'patiḥ pālanāt'*. But the study of the different contexts in which the word occurs shows that the meaning 'plant' is not suitable. For instance, the word *'vanaspati'* occurs in—*"Avasṛjánn úpa tmánā devā́n yakṣi vanaspate"* (RV. I.142.11). The meaning of this sentence is : O Vanaspati, surrendering

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



theself do thou sacrifice in the vicinity of the gods. How can a plant go to the gods of the middle region. The *mantra* belongs to the hymn of *Agni* who is being described in the hymn in various ways. The vocative must, therefore, refer to *Agni* himself. Now, we see that the word '*Vanaspati*' occurs in (RV. I.13.11 ; 28.6 ; 142.11 ; 188.10 ; II.37,3; III.8.3 ; V.5.10 ; 78.5).

In RV.I.13.11, *Vanaspati* is asked to prepare '*havís*' for gods (see. *Áva sṛjā vanaspate déva devébhyo haviḥ*). Here *Vanaspati* can in no way signify a plant or a tree, because the hymn in which the *mantra* occurs is an *Āprī* hymn which is always regarded as an *Agni*-hymn. Here there is the description of *Indra* (electricity) and *Soma* (water), therefore *Vanaspati* can be nothing else but *Agni*. *Sāyaṇa* also takes *Vanaspati* to refer to *Agni* (see. SRB, I.142.11). Now, having arrived at the meaning of *Vanaspati* as *Agni*, we proceed to its derivation in the light of its sense. *Yāska* has enlisted the word '*vana*' in the synonyms of water (Nigh. 1.12) as well as those of ray (*raśmi*, Nigh. 1.5). Thus, it may be derived as '*vanānāṁ jalānāṁ raśmīnāṁ vā patiḥ vanaspatiḥ*'. According to grammar, there comes the augment '*suṭ*' before *patiḥ*, or it may be derived as '*vanasāṁ patiḥ*' taking '*vanas*' to be an independent word formed from √*van* with the suffix *asun*. This illustrates the method of etymology in the light of the meaning or sense of a word. The meaning of *vanaspati* as *Agni* has been decided by a comparative study of the contexts in which the word occurs.

Taking another example of *Vājin* (RV. I.162.1), we find that '*vājin*' has been praised and the gods *Mitra*, *Varuṇa*, *Aryaman*, *Āyus*, *Indra*, *Ṛbhukṣan* and *Maruts* have been asked not to censure the heroic deeds of '*vājin*'. Now, what could '*vājin*' signify here ? The two hymns of the *Ṛgveda* (I.162,163) are called the *Aśvamedha* hymns and also occur in the *Vājasaneyi-Saṁhitā*. It was on the basis of these hymns that the horse-sacrifice came into vogue in India and other countries. Archaeological excavations have revealed the ancient cites near *Kalsi* and in *Nāgārjunikoṇḍā* where *Aśvamedha* sacrifices were performed in ancient times and whose remains have been

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



discovered. The horse was actually immolated and his flesh was offered as oblation. The *Brāhmaṇas* and the *Śrautasūtras* enjoin the application of these very hymns of the *Ṛgveda* in the *Aśvamedha* ritual. In the *mantras* of the hymn I.162, we find the description how a horse is brought to the sacrificial altar, how his limbs are chopped off and cooked in sacrificial utensils. Those who believe in the ritualistic interpretation of the Veda, have no other alternative than to take *Aśva* as signifying the animal 'horse'.

These two hymns are included in the scope of our thesis. If the internal evidence of the *Ṛgveda* conclusively proves the immolation of the animal horse in a sacrifice, then we shall have to accept the existence of sacrificial ritual in the Vedic times. But if the contrary is proved, then the theory and practice of sacrifice as existing in early Vedic times will have to be rejected and considered to be a later development of the degenerated times.

It would be interesting to note that while the hymn I.162, describes the *Aśvamedha*-sacrifice, I.163 gives the description of *Aśva* and his origin. In these hymns we find the words *'vājin'*, *'sapti'* and *'arvan'* as synonyms of *Aśva*. In this connection there also occur the words *Pūṣan*, *Aja* and *Chāga*, etc. The hymn 163 gives *'Samudra'* (middle region) or *'Purīṣa'* (water) as the birth-place of *Arvan*. First of all *Indra* is said to have mounted the *'arvan'*. The *Vasus* fashioned the *Aśva* from the sun (RV. I.163.2). Again *'arvan'* is called *Yama* (*Agni*, see. SRB) and *Āditya* and is said to have three connections in heaven, three in the waters and three in the middle region (RV. I.163.3,4). He is *hiraṇyaśṛṅga* (golden-horned (I.163.9) The *Aśvas* are said to fly in rows like the swans. From these descriptions, it is evident that *Aśva*, *arvan*, and *vājin* are not the names of an animal but refer to something extraterrestrial, *i. e.*, the sun or the rays of the sun, *Cf.*

*Saptá yuñjanti rátham ékacakram*
*éko áśvo vahati saptánāmā.*
*Trinā'bhi cakrám ajáram anarvám*
*yátremā́ víśvā bhúvanādhi tasthúḥ,*
(RV. I. 164.2).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Now, to a possible contention that the hymn 162 refers to an actual horse-sacrifice and that hymn 163 has nothing to do with it and is an independent description of *Aśva* in the style of the *Ṛgveda*, we reply that both the hymns have the same *Ṛṣi Dīrghatamas* and the latter of the two is meant to explain the significance of *Aśva* occurring in the former. We cannot isolate them.

It may be noted that the hymns of *Dīrghatamas* give a rambling description of the Creation of the Universe. These two hymns also form a part of that process. In hymn I.161., the *Ṛbhus* have been described as having divided the Camasa into four parts, which action refers to the splitting of *Hiraṇya-garbha* into the Heaven and the Earth, the Sun and the Moon. Next to it follows the description of the creation of water which is described in hymn 162. Though apparently the hymn seems to describe the sacrifice of a horse as animal, yet on close study it will be found that it refers the formation of water with the help of the rays of the sun, the description being allegorical. We have explained it in detail in the body of our thesis.

In view of what has been said above, great caution has to be exercised in the interpretation of the Veda. It is hazardous to rush to an interpretation without taking into consideration the matter, spirit, and form of the mantras. Therefore, throughout our interpretation, we have followed the method of comparative study of the mantras, their words, deities, etc. from the different contexts in which they occur. This is the only way of arriving at the truth and the real interpretation of the Veda.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

CHAPTER VII

## Sacrificial Ritual and Vedic Interpretation :

Great controversy has raged round the question of Vedic interpretation amongst the various traditional schools of India. Nevertheless, one idea that the Veda has a threefold interpretation, *viz.*, *Ādhyātmika* (spiritual), *Ādhidaivika* (relating to gods), and *Ādhiyājñika* (ritual) has persisted throughout the ages. The reason why we have stuck only to the *Ādhidaivika* interpretation which relates to gods or the natural phenomena, is that the hymns of *Ṛgveda* included in the scope of my thesis do not admit of any other interpretation than the one we have arrived at by a thoroughly critical examination of the mantras with the help of *grammar*, *Nirukta* and *comparative study* of the contexts in which the key-words occur. This critical examination revealed that there is no trace of sacrificial ritual in the Veda and that some glimpses of spiritual thought may be found here and there. Though the scope of our thesis is confined to only twenty-seven hymns of the *Ṛgveda*, yet according to the Sanskrit maxim of "*Sthālipulākanyāya*", we can say with confidence that at least eighty percent of the subject matter of the *Ṛgveda* forms the description of the creation and other natural phenomena, and the remaining twenty percent deals with spiritual and social matters.

From the time of *Skanda Svāmin*, the first commentator of *Ṛgveda* in V. S. 68 up to the time of *Sāyaṇa* in the 14th century A.D., all commentators have given only the ritual interpretation of the Vedas. One *Ātmānanda* (V. S. 1200-1300) had declared that he would interpret the *Ṛgveda* in the spiritual light (*Ādhyātmika* sense). Commenting on the "*Asya vāmīya*" hymn on p. 60, he says that Skanda and others have given sacrificial interpretation, the *Nirukta* gives an interpretation

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



relating to the gods or natural phenomena, but this commentary would relate to a spiritual interpretation of *Ṛgveda* (see. *Adhiyajña-viṣayaṁ skandādibhāṣyam, niruktam adhidaivataviṣayam, idantu bhāṣyam adhyātmaviṣayam iti)*. But he too seems to believe in the three-fold interpretation of Veda when he says : *'Na ca bhinna-viṣayāṇāṁ virodhaḥ'* which may either mean that there is no eradication among these different interpretations or that he has no quarrel with those who interpret the Veda differently.

The trend of sacrificial interpretation which had influenced the commentators was the result of the persistent orthodox sacrificial tradition and its ritual practices which existed among the *Brāhmaṇas* for several centuries. Now, in this twentieth century most of the orthodox traditions and practices have disappeared and the atmosphere for free thinking has become clear. The Vedas have come under the fire of Western and Eastern criticism and several commentaries on them in foreign and indigenous languages have appeared. This does not mean that there has been no mental reservation or bias in all these attempts. But one advantage that has occurred is that way to the search for truth has become smooth and unfettered.

In order to remove all the discrepancies in the interpretations of the Veda found even in the works of modern commentators, we are of the opinion that only that commentator can succeed in arriving at the true interpretation who possesses the following qualifications :—

1. A thorough knowledge of the six *Vedāṅgas.*
2. A working knowledge of Indian and European languages.
3. Easy access to a library well-equipped for research.
4. Devotion to learning without motive or gain.
5. Detachment from religious, sectarian, national, caste or personal affiliations.
6. Dauntless search for truth and the courage to defend it and to reject what is false without fear of criticism or censure.
7. Freedom from pre-conceived ideas and prejudices and from personal tastes.

Proximity to a true interpretation of the Veda would be

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



in proportion to the presence of these qualities in the commentator.

It has already been stated that a critical study of *Ṛgvedic hymns* has revealed that this Veda has nothing to do with the sacrificial ritual or cult. The external evidence also supports this view.

**Brahmanas as the originators of the idea of sacrificial ritual :**

The word *Brāhmaṇa* (*neut.*) first a single 'explanation or utterance of a learned priest, or a doctor of the science of sacrifice, upon any point of the ritual'. Used collectively, the word means, secondly, a collection of such utterances and discussions of the priests upon the science of sacrifice. For although the *Brāhmaṇas* fortunately contain much that has only a distant reference to the sacrificial cult, for instance, cosmogonic myths, ancient legends and narratives, yet the sacrifice is the one and only theme from which all the discussions start, and on which everything hinges. For the *Brāhmaṇas* deal consecutively with the great sacrifices, with which we have become acquainted above in the contents of the *Vājasaneyi-Saṁhitā*, and give instructions on the separate rites and ceremonies attaching to them and observations upon the relations of the separate sacrificial acts to each other and to the spells and prayers, partly quoted literally and partly in an abbreviated form. To these are added symbolical interpretations and speculative reasons for the ceremonies and their connection with the prayer formulæ. Where, as is often the case, the views of the learned men differ on certain points of ritual, the one view is defended and the other rejected. Also there is sometimes talk of differences of the ceremonies in different districts, also of modifications of certain sacrificial rites in particular circumstances. (See. A. History of Indian Literature by M. Winternitz. P. 164).

So we have seen that the main object of the *Brāhmaṇas* is to show the application of the mantras in different sacrificial ritual. The sentences which show the application are not found in the *Ṛgveda*. Hence we can say that if there were no *Brāhmaṇas*, there would have been no application of the *Ṛgvedic* verses in any sacrificial ritual. We are of the opinion

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



that these rituals were introduced later in the time of the *Brāhmaṇas*, as there is no such indication in the original text of the *Ṛgveda*.

Before the composition of the *Brāhmaṇas*, there existed comments and contemplations on the Vedic *mantras* of which glimpses are found in the *Brāhmaṇas* themselves. These glimpses and other relevant evidence clearly show that Veda had nothing to do with sacrificial rituals and these were developed by the authors of the *Brāhmaṇas*, who held out bright prospects in heaven for the performers of sacrifices. The main object of the Veda, according to all great men, sages and Acharyas from the Lord *Brahmā* down to the *Ṛṣi Dayānanda Sarasvatī*, the founder of the *Āryasamāja*, is to explain the process of creation and that of the occurrence of the various natural phenomena. In other words, Veda is the repository of scientific knowledge and truth. According to an ancient belief, creative processes and physical phenomena that go on in human body correspond exactly to those occurring in Nature. (*Yathā brahmāṇḍe tathā piṇḍe*). This fact is borne out only by the *Ādhidaivika* interpretation of the Veda.

The popular saying that all the Vedas were revealed for the purpose of sacrificial ritual *Sarve vedā yajñārthaṁ pravṛttāḥ*) is a later idea and is therefore not authentic. According to the Indian tradition, the Vedas were revealed in the beginning of the human creation and that the sacrificial ritual accompanied with material offerings to the gods began in the beginning of the *Tretā* age or at the juncture of the *Kṛta* age and *Tretā* age. Later on, they developed into an elaborate and complicated system of rites and ceremonies which degenerated in the *Dvāpara* age (*Cf. Tretā-yuga-vidhis tu eṣa yajñānāṁ na kṛta-yuge. Mbh. Śānti.* P.222.32). *Yathā tretā-yuga-mukhe yajñasyāsīt pravartanam*, (VP. 57.89;) *Tāni tretāyāṁ bahudhā santatāni, Muṇḍ* Up. I.2.1). The same is declared in the *Śāṅkhāyana Āraṇyaka*, 4.5) which says that the former learned men did not perform the Agnihotra (*Tad dha smaitat pūrve vidvāṇso 'gnihotraṁ na juhvāñcakruḥ*). These testimonies conclusively prove our aforesaid contention.

Now, it may be contended that if the aforesaid position

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



were accepted, then what would be the significance of the statements like '*Yajñéna yajñám ayajanta devā́ḥ*' found in the Veda ? And why their application is enjoined in sacrificial rituals. Further, why have the ancient authorities admitted of a sacrificial interpretation of the Vedas ? To this, we reply that these references to sacrifices and rituals do not refer to sacrifices in the fire accompanied with material and bloody oblations to the gods, but describe the great sacrifice going on in the process of creation, sustenance and destruction of the Universe by the Primordial Being.

*Yāska's* explanation of the above quoted passage, *viz.*, *Yajñéna yajñám ayajanta devā'ḥ*' is *agninā 'gnim ayajanta devāḥ. Agniḥ paśurāsīt. Tam ā[l]abhanta. Tenāyajanta iti ca brāhmaṇam. Tā'ni dhármāṇi práthamāny āsan. Té ha nā́kaṁ mahimā́naḥ samasevyanta. Yátra Pūrve sādhyā'ḥ sánti devā'ḥ, sādhanāḥ. Dyusthāno deva-gaṇa iti nairuktāḥ* (Nir. 12.40). This means "the gods sacrificed *Agni* with *Agni*. *Agni* was the animal. They caught him. With him they sacrificed—this is the *Brāhmaṇa*. These were the original rites. Those great (gods) occupied the heaven where there were already proficient gods instrumental in the performance of the sacrifice. The Etymologists say that they were the heavenly gods".

The words *Virāṭ, Puruṣa, Yajña, Prajāpati,* etc., occurring in the *Puruṣa-sūkta* (RV. X.90), and the *Puruṣādhyāya* of VS. (31) denote the *Mahadaṇḍa*. When heated by *Agni* to a golden glow, this *Mahadaṇḍa* is called the *Hiraṇyagarbha*. The older *Ṛṣis* had introduced the terrestrial sacrifices to illustrate the creative processes of Nature by means of imitating them on the sacrificial altars in the same manner as the teachers teach geography to the students by means of maps and models. Therefore, it is said in the *Nirukta* : "*Eṣāṁ lokānāṁ roheṇa savanānāṁ rohaḥ āmnātaḥ ..... Tām anukṛtiṁ hotāgnimārute vaiśvānarīyeṇa sūktena pratipadyate* (Nir. 7.23). The morning, the midday and the third '*savanas*' in the sacrificial ritual are in the imitation of the ascendance of the three worlds, *viz.* the earth, the middle region and the heaven. The *Matsya Purāṇa* (168.16) says that the ritualists have prescribed a rite called '*padmavidhi*' in the sacrifice from Vedic illustration

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



(*Yājñikair veda-dṛṣṭāntair yajñe padma-vidhiḥ smṛtaḥ*). In this rite a lotus-leaf is placed in the altar in the Cayana-sacrifice with the formula '*Apāṁ pṛṣṭham* asi' (VS. 11.29 ; see. also *Kāt. Śr. Sū.* 16.2.25 and *Ā.* Śr. *Sū.* 16.4.1). This is only a symbolic representation of the initial appearance of the earth out of the ocean like a lotus leaf. A detailed description of earth-formation is given in VS. 11.29. As the terrestrial sacrifices were symbolic of the cosmic sacrifice, the relevant Vedic *mantras* were employed in the rituals. This was also admitted by the ancient authorities. This very idea is expressed by *Yāska* by the expression "*Arthaṁ vācaḥ puṣpa-phalam āha. Yājña-daivate puṣpa-phale.*" (Nir. 1.20). 'The meaning of the speech (*i.e.*, *mantras*) is called its flower and fruit'. The sacrificial sense is the flower, and that relating to gods (*i.e.*, natural phenomena) is the fruit. Here the sacrifice is the means (*sādhana*) and the knowledge of natural phenomena is the object (*sādhya*). Between these two, the object is important and not the means. Therefore, the main object of the Vedas is nothing else but the description of the creation and other natural phenomena.

The terrestrial sacrifices are of two kinds, viz, those enjoined by the *Śrautasūtras* and others by the *Smṛtis*. Of these, only the *Śrauta* sacrifices are of greater authority. Again, among the *Śrauta*-sacrifices, too, only those that are directly concerned with creation and natural phenomena are authentic, such as *Ādhāna, Agnihotra, Darśapaurṇamāsa, Cāturmāsya, Gavām-ayana* and *Agniṣṭoma*, etc. These sacrifices are authenticated by *Kṛṣṇa Dvaipāyana* :-

*Darśaṁ* ca *paurṇamāsaṁ* ca *agnihotraṁ* ca *dhīmataḥ.*
*Cāturmāsyāni caivāsan teṣu dharmaḥ pratiṣṭhitaḥ.*
(Mbh. *Ś*.P., 269.20).

This enumeration is not exhaustive but only illustrative of the terrestrial sacrifices in imitation of the cosmic sacrifices. It, therefore, follows that all other sacrifices mentioned in the *Śrautasūtras* which do not symbolise the cosmic sacrifices, are neither Vedic nor authentic.

Even the rites of the authentic sacrifices underwent a

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



great deal of change with the passing of time. Such a change is reflected in the *Brāhmaṇas* as would be evident from the following :- "Therefore, the Yajus *mantras* refer to the cart and not to the barn, nor to the jar. The (ancient) seers applied them to the leather-bag. Thus, the Yajus *mantras* were meant for the leather-bag in the opinion of those seers. Therefore, these (Yajus *mantras*) are common (*Tasmād anasa eva yajūṇṣi santi na kauṣṭhasya na kumbhyai. Bhastrāyai ha sma ṛṣayo gṛhṇanti. Tad v ṛṣīn prati bhastrāyai yajūṇṣy āsuḥ. Tāny etarhi prākṛtāni.* S.B.1.1.2.7.) Here the word common implies that these *mantras* can refer to any receptacle for holding grains.

From the statement of *Yāska* that the former ritualists considered *Vaiśvānara* to be the epithet of *Āditya* (*Asau vā 'dityo vaiśvānara iti pūrve yājñikāḥ* Nir. 7.23), it is evident that the ritualists of the time of *Yāska* did not regard *Vaiśvānara* as the name of *Āditya* and, therefore, must not have kept the tradition of the ancient ritual connected with *Vaiśvānara* and other deities intact. Consequently, the distorted and corrupt practices that may have crept in in the original rituals should be discarded and only those sacrificial rites should be considered nearest to the original which correspond to the cosmic sacrifices. In this way, the application of the *mantras* to the later development of the rituals is also not authentic. As a matter of fact, application of the *mantras* should be done according to some indicatory word in the *mantra* itself which enjoins the action. Mere similarity of a part of the word, whether a letter or a syllable, should not be taken as a clue to the application. All such applications or injunctions as are done by similarities of a letter or syllable are wrong and grossly misleading. They can never be called genuinely Vedic. For instance, the eating of '*dadhi*' (curd) as enjoined by the *Kāt.* and *Āśva. Śrautasūtras* in the *Āgnīdhrīya* sacrifice merely by the similarity of the sound of '*dadhi*' with the initial part of the word '*dadhikrāvan*' occurring in "*Dadhikrā'vṇo akārişam*" RV. IV. 39.6. cannot be accepted. The context in the Veda shows '*dadhikrāvan*' as an epithet of *Aśva*, and means the activity of the rays (*aśva*) carrying light and heat with them. This epithet also applies to the animal horse who runs carrying

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



the rider on his back. Therefore, *Yāska* has derived the allied word *'dadhikrā'* as *'dadhat krāmati*, etc. (Nir. 2.27). *Sāyaṇa* and other commentators of the Veda have followed the corrupt tradition and have interpreted the Veda accordingly. Their commentaries have no references to the cosmic sacrifices and are mere distorted interpretations imposed on the Vedas. Thus, even the external evidence given above shows that the later sacrificial interpretation has no relevance with the true sense of the Vedas.

The internal evidence is amply elucidated in the body of our thesis. We have not tried to strain the sacrificial interpretation of *Sāyaṇa* and others to fit into cosmic interpretation but have independently shown that only a cosmic interpretation is possible and is in accordance with the spirit of the Veda.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

CHAPTER VIII

## Problem of Lexicography :

We have taken great help from the Sanskrit-English Dictionary of M. Monier Williams, M.A., K.C.I.E. in our thesis. This invaluable dictionary is not only useful in finding the meanings of Vedic words but is also helpful in the English translation of the mantras. The importance of this dictionary lies in the fact that almost all the Vedic words are found in it. The number of words which may not be found therein is insignificant. The learned author has arranged the meanings in a chronological order, beginning from the *Saṁhitās* down to the classical sanskrit. Therefore, a great caution is required in the selection of the appropriate meaning of a Vedic word that suits the context. No doubt, the dictionary records the later ritual meanings of the words as well, but along with them the scientific senses are also given. Besides, the *Dhātupāṭha* of *Pāṇini* is of immense help in determining the meanings of the Vedic words, and the English meanings of the roots can be consulted from Monier William's dictionary which also gives the corresponding roots and words in the other Indo-European languages. This has proved of great advantage for a comparative study in the words in the cognate languages.

We also acknowledge our debt of gratitude to Mr. Roget for his wonderful "Thesaurus of English Words and Phrases" which was always handy whenever we had to seek a word for a particular idea or to find a synonym of a certain word.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# A Critical Study of Ṛgveda

## (I. 137—163)

## [GRAMMATICAL AND EXEGETICAL]

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

## Mitra and Varuna

[ I.137. 1-3 ]

*Ṛṣiḥ*—I—3 *Parucchepaḥ. Devatā—Mitrāvaruṇau. Chandaḥ*—1 *Nicṛcchakvarī.* 2 *Virāṭśakvarī.* 3 *Bhurigatiśakvarī. Svaraḥ*—I,2. *Gāndhāraḥ.* 3 *Pañcamaḥ.*

**Translation :**

1. Come (to our sacrifice) where (we) produce (water) by means of clouds : these (waters) are mingled with rays and are exhilarating : these waters are exhilarating. Come to us, O kings, touching the heaven, our protectors : these (waters) mingled with rays, are for you both, O *Mitra* and *Varuṇa*, these waters are pure and mixed with milk.
2. Come, O *Mitra* and *Varuṇa*, these are dripping waters mingled with rays : (they are) produced as mingled with rays. (They are prepared) for you either at the awakening of the Dawn or with the rays of the Sun. This water has been produced for *Mitra* and *Varuṇa* to drink : agreeable for *Ṛta* to drink.
3. They milk water (*aṇśu*) for you with (the help of) clouds (*adri*) : they milk Soma with (the help of) clouds, like from that productive cow. O our protectors, come hither to us for drinking Soma. This Soma, O *Mitra* and *Varuṇa*, has been pressed for you by Winds (*nṛbhiḥ*) : this has been pressed (for you) to drink.

**Introduction :**

*Mitra* and *Varuṇa* are the joint deities of this hymn of the seer Parucchepa, having only three stanzas. In this the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



words *Mitra, Varuṇa, divispṛśā, adribhiḥ, gośrītā, somāsaḥ, gavāśiraḥ, indavaḥ, dadhyāśiraḥ, uṣaso, budhi, sākaṁ sūryasya raśmibhiḥ, ṛtāya dhenum, aṇśum, nṛbhiḥ,* are of real significance. Unless these words are correctly interpreted, it is not possible to proceed with the critical study of the Veda. Though each and every word has been explained and intepreted by the great Vedic scholar *Sāyaṇa*, and also by the Western scholars with the help of the history of Vedic tradition, comparative philology, mythology and grammar, they seem to have missed the real significance of these words. Vedic interpretation is, therefore, still in need of a fresh approach. With the exception of *Svāmī Dayānanda Sarasvatī*, the founder of Arya Samaj, and *Aravinda Ghoṣa* and his school, all other modern scholars, Eastern or Western, are influenced by the commentary of *Sāyaṇa*. In spite of the voluminous literature written on Vedic interpretation, the problem of the real meanings of the Veda, instead of being solved, has become more complicated. Notwithstanding the equipment of philology and the modern methods of comparative and historical study, the Western scholars have not been able to wean themselves from the idea instilled into their head by *Sāyaṇa* that the Veda is intended only for sacrificial rituals. They have, therefore, not tried to understand the real significance of the deities and their mutual relationship. The difficulty of *Sāyaṇa* was tremendous because he had no other historical or comparative data before him than the commentaries of *Yāska, Veṅkaṭa Mādhava* and *Skandasvāmin*.

In our new approach to vedic interpretation, we are going to analyse the nature of the deities in the light of their epithets and functions, their mutual relationship and the significance of all other words occurring in connection with them.

In the present hymn, the protectors, *Mitra* and *Varuṇa*, are invoked to drink Soma. The Soma has been pressed by the winds *(nṛbhiḥ)* with the help of clouds *(adribhiḥ)*. The object here is the pressing of Soma for *Mitra* and *Varuṇa*. The instruments are *adri* and *dhenu*. The drink is prepared by mixing Soma with milk and curd. The point to be particularly noted here is that there is no mention of the Soma plant.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



On the other hand, Soma is also called *Aṇśu* and is milked from *dhenu* with the help of *adri*, by *nṛ* (*i.e. Maruts* or *Winds*) The drink is intended for *Mitra* and *Varuṇa* to drink. The epithets used for *Mitra* and *Varuṇa* are *rājānā, divispṛśā*, and for Soma are *gośrīta, matsara, gavāśira, śukra, indu*, and *dadhyāśira*.

All the Vedic gods can be classified under three heads only *viz.* 1. Celestial, 2. Atmospherical, and 3. Terrestrial, because apart from these abodes there is no other place for them to be fixed. *Yāska* has correctly given a three-fold division of the deities *viz. Dyau-sthānīya, Antarikṣa-sthānīya*, and *Pṛthivīsthānīya*. He further remarks that according to the former *Nairuktas*, there are only three deities, *Agni* on the earth, *Vāyu* or *Indra* in the air, and *Sūrya* in the heaven. This view seems to have been based on such passages of the *Ṛgveda* as say: "May *Sūrya* protect us from heaven, *Vāta* from the air and *Agni* from the earthly regions (X. 158. I).

Of the *Ṛgvedic* gods, *Varuṇa* is the greatest by the side of *Indra*. The number of hymns dedicated to his praise is not a sufficient criterion of his exalted character. Hardly a dozen hymns celebrate him exclusively. Judged by statistical standards, he would rank only as a third class deity: and even if two dozen hymns in which he is invoked along with his double *Mitra* are taken into account, he would only come fifth in order of priority, ranking considerably below the *Aśvins* and about on equality with the *Maruts*.

After a long discussion of the anthropomorphism of *Varuṇa's* personality, his abode, his spies, his physical and moral laws, etc. A. A. Macdonell concludes in his Vedic Mythology that *Varuṇa* is the sky. In support of his hypothesis, he says that *Mitra* is closely connected with *Varuṇa*, and *Mitra* and *Varuṇa* are closely connected with the Sun. *Mitra* has, in fact, been so closely assimilated with the greater god that he has hardly an independent trait left. *Mitra* must have lost his individuality through the predominant characteristics of the god with whom he is almost invariably associated. Now chiefly on the evidence of *Avestā*, *Mitra* has been unanimously acknowledged to be a solar deity. *Varuṇa* must, therefore, have originally represented

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



a different phenomenon. This, according to the generally received opinion, is the encompassing sky. The vault of heaven presents a phenomenon far more vast to the eye of the observer than the sun which occupies but an extremely small portion of that expanse during its daily course. The sky would, therefore, appear to be imagination as the greater deity. The sun might very naturally become associated with the sky as the space which it traverses everyday, and apart from which it is never seen. The conception of the Sun as the eye of heaven is sufficiently obvious. It could not very appropriately be termed the eye of *Mitra* till the original character of the latter had become obscured and absorbed in that of *Varuṇa*. Yet even the eye of *Sūrya* is several times spoken of in the *Ṛgveda*. The attribute of 'far-seeing', appropriate to the sun, is also appropriate to the sky, which might naturally be conceived as seeing not only by day but even at night. by means of the moon and the stars. No real difficulty is presented by the notion of *Varuṇa*, who has become quite separate from his physical basis, mounting a car in the height of heaven with *Mitra*. For such a conception is easily explicable from his association with a solar deity : besides every leading deity in the *Ṛgveda* drives in a car. On the other hand, the palace of *Varuṇa* in the highest heaven and his connection with rain are particularly appropriate to a deity originally representing the vault of heaven. Finally, no natural phenomenon would be so likely to develop into a sovereign ruler as the sky. For the personification of its vast expanse, which encompasses and rises far above the earth and on which the most striking phenomena of regular recurrence, the movements of the luminaries, are enacted, would naturally be conceived as watching by night and day all the deeds of men and as being the guardian of unswerving law. The development has indeed actually taken place in the case of the Zeus (*Dyaus*) of Hellenic mythology. What was at first only an appellative of the sky has here become the supreme ruler of the gods dwelling in the serene height of heaven, who gathers the clouds, who wields the thunderbolt, and whose will is law." (V. M. by Macdonell).

The phenomena with which the two greatest gods of the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Ṛgveda* were originally connected, largely accounts for the difference in their personality. *Varuṇa* who is concerned with the regularly recurring phenomena of celestial light, is the supreme upholder of law in the moral as well as the physical worlds. His character as much afforded no scope for the development of myths.

**Roth's opinion :** With the growth of the conception of *Prajāpati* as the supreme deity, the characteristics of *Varuṇa* as a sovereign god naturally faded away, and the dominion of the waters, only part of his original sphere, alone remained to him. Thus he ultimately became in post-vedic mythology an Indian Neptune, god of the Sea (V. M. by Macdonell p. 28).

**Oldenberg's opinion :** Oldenberg believes that *Varuṇa* and and *Mitra* were the moon and sun, the lesser *Ādityas* representing the five planets and that they were not Indo-European deities, but were borrowed during the Indo-Iranian period from a Semitic people more skilled in astronomy than the Aryans. Dealing with the god *Mitra*, Macdonell concludes that *Mitra* is the Sun. Further he says that *Mitra* is the god of day and *Varuṇa* is the god of night (V. M. by Macdonell).

In *Ṛgvedic* hymns *Mitra* and *Varuṇa* are invoked both singly as well as jointly. But *Varuṇa* is also associated with *Indra*. From the fact that *Varuṇa* is associated with *Mitra* at one place and with *Indra* at another, shows that he must have different significance in different context. *Mitra* and *Varuṇa* when alone must signify something other than what they would do in conjunction with one another. It is, therefore, evident that the Vedic seers had distinct objects in view while invoking a deity alone and while in associating him with another deity.

As a matter of fact, in the whole of the *Ṛgveda*, all the gods denote the different powers or phenomena of Nature. When invoked singly, the gods may denote both the Supreme Being as well as the powers of Nature and their epithets may also be interpreted according to the context. But when they are invoked conjointly, they usually denote only the Natural phenomena or the elements. In this way *Mitra* and *Varuṇa* are the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



hydrogen and oxygen respectively. We will see comparatively in the hymns of *Mitrāvaruṇau*, that they are described there as the component parts of water. They are said to produce water. As water is a combination of oxygen and hydrogen, so we can suppose that *Mitra* and *Varuṇa*, the two component parts, are nothing else, but then two elements, *i.e.* hydrogen and oxygen.

**Grammatical and Exegetical Notes :**

*A'dribhiḥ :* Sayana, Wilson, Geldner and other Western Scholars translate the word *'adri'* as 'stone'. *Yāska* has listed *'adri'* as one of the names of 'cloud'. *Svāmī Dayānanda* has followed *Yāska*. It is only in the ritualistic explanation that *'adri'* is interpreted as stone by the later *Śrautasūtras* and *Brāhmaṇas* because stones were used for pressing the Soma juice. According to the ancient tradition current in the time of *Yāska*, the Vedic hymns had threefold significance, *viz. Ādhyātmika* (relating to the Supreme Soul), *Ādhiyājñika* (relating to the sacrificial rituals), and *Ādhidaivika* (relating to the gods and natural phenomena or elements). There is no justification for *Sāyaṇa* to say in the introduction of his commentary on the Veda that the Veda is devoted only to the *Karma-kāṇḍa* or sacrificial ritual, and to interpret it in the same light by twisting the text or its sense to suit his explanation. We, shall, however, show that there is absolutely no references to the sacrifice in the *Ṛgveda* and the aforesaid tradition of threefold significance was developed later on by the authors of the *Brāhmaṇas* and the *Śrautasūtras* in which it is declared : *"Sarve mantrā yajñārtham pravṛttāḥ."*

To revert to the meaning of *'adri'* we must first decide what is Soma with which *'adri'* is invariably connected. Sayana, Macdonell and others consider Soma to be a plant whose juice is pressed and drunk by the gods and priests at the sacrifices. Hillebrandt, on the other hand says that in the *ninth Maṇḍala* of the *Ṛgveda* which contains Soma hymns, there is no mention of Soma being a plant. He is of the opinion that Soma is the moon everywhere. In our opinion, *Svāmī Dayānanda's* interpretation of Soma as 'water' seems to be correct. Although

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Yāska* has not listed Soma as water, we may indirectly infer that Soma also signified water. For *Yāska* has listed *madhu, pavitram, amṛtam, indu, śukram* as synonyms of water, and these words are often used in connection with Soma in the Veda. Hence it is quite reasonable to suppose that Soma must also have meant water and the omission of *Yāska* to include in the list of synonyms of water might have been accidental.

The phrase '*Adribhiḥ sutaḥ somaḥ*' also shows that Soma is water, because it is poured down by clouds (*adri*). Deriving the word '*adri*' from the root √*ad*, 'to eat' *Yāska* says : "*Adrir megho hy ādityaraśmibhir bhaumān rasān varṣārtham atti*" *i.e.* *adri* or cloud draws terrestrial waters with the help of the rays of the sun for the sake of (pouring down) rain. The word is formed by the addition of the *Uṇādi* suffix '*krin*' (4.65) and gets the accent on the first syllable by *Ñni-*(*Pāṇ.* 6-1-197).

*Góśrītāḥ* : This word occurs only twice in the *Ṛgveda*, once here and next in VIII.21.5. *Sāyaṇa* takes the word '*go*' (cow) in the sence of the products of the cow, *viz.*, milk and curds (*Govikāre dadhi-payasī gośabdenocyete*). He derives '*śrīta*' from √*śrī pāke* 'to cook' and translates the compound as 'mixed with milk.' Being a *Tṛtīyā-tatpuruṣa* compound, it gets the accent on the first syllable. According to us, '*go*' means 'ray' (Nig. 1.5.3) and the compound means mixed with the' rays of the sun', *i.e.* under the influence of or with the help of the rays of the sun. Soma is *gośrīta*, because it (water) is dropped in the form of rain from the clouds with the help or under the influence of the rays of the sun known as '*Amṛta raśmis.*' (BH. V.V.N.).

*Sómāsaḥ* : Vedic nominative plural form of 'Soma' the augment '*asuk*' being added by *Ājjaser asuk*' (*Pāṇ.* 7.I 50). It is derived from √*sū abhiṣave* 'to press' irregularly with the *Uṇādi* suffix '*manin*' (4.197) and gets the accent on the first syllable by *Ñni*—(*Pāṇ.* 6.1.197) on account of its being a '*nit*'.

*Rājānā* : Vedic vocative dual of '*rājan*' from √*rāj* 'to shine' with the suffix '*kanin*' (*Uṇ.* 1.156) with the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



lengthening of the penultimate vowel by *Sarvanāmasthāne*—(*Pāṇ.* 6.4.9) dual ending '*ā*' by *Supāṁ suluk*—(*Pāṇ.* 7.1.39) and loss of accent by *Āmantritasya ca* (*Pāṇ.* 8.1.17).

*Divispṛśā*: Vedic vocative dual of '*divi-spṛś*'. *Sāyaṇa* translates it as 'dwellers in heaven', Geldner as 'reaching to the sky' which is more correct than that of *Sāyaṇa*. It is an *aluk-tatpuruṣa* compound (*Vā.* on *Pāṇ.* 6.3.9) with first member in the locative case, and the second member derived from √*spṛś*, 'to touch' with the suffix '*kvin*' (*Pāṇ.* 3.2.58).

There are seven strata of atmosphere (*sapta paridhayaḥ*) round the earth. The first three are contiguous to the earth, the fourth is tho aerial region, and the last three are celestial. There is a legend in the *Ṛgveda* that *Śyena* brought Soma for Indra from heaven (*Dyaus*). Here *Śyena* signifies the rays of the sun which bring Soma (hydrogen and oxygen in their elemental state) to Indra, the god of lightening who turns it into water by the electric energy produced by the friction of clouds. This is what is meant by the drinking of Soma by Indra. And the drinking of Soma by *Mitra* and *Varuṇa* also signifies merely their conversion into water. Thus '*divi-spṛś*' means that *Mitra* and *Varuṇa* touch the fringe of the fourth stratum (*i.e.* the fourth heaven) where they are converted into water.

As water is the life of plants, Soma is called the king of plants (*vanaspatīnāṁ rājā*). Like the other leading gods, Soma is called a king. He is the king of rivers, of the whole earth, of the gods and the mortals. It does not need any argument to prove that water is the life of all creatures.

*Asmatrā'* : This word occurs eight times in the *Ṛgveda* (I. 132.2 ; 137. 1,3; IV. 32. 18; 41. 10; VIII. 18.14; 63.4 ; X.44.3). *Sāyaṇa* does not give its derivation but always gives its meaning as 'among us' (*asmāsu*) except at one place (RV.I. 137.I) where he translates it as 'our protectors (*asmat trātārau*). It appears that in giving the meaning 'among us' (*asmāsu*), *Sāyaṇa* probably had the suffix '*tral*' in his mind (*asmad-tral*). But *tral* being a *lit*, should throw the accent on the second syllable '*sma*' and not on the third '*tra*' as here. Even then the final lengthening of the vowel remains unexplained. Monier William gives its meaning as 'to us, with us, among us'. All

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


modern scholars adopt one or the other of these meanings, and have thus followed *Sāyaṇa*. The word may be derived from the stem '*asmad*' with the *Taddhita* suffix '*tra*' by *Devamanuṣya*—(*Pāṇ.* 5.3.56) and the dropping of '*d*' by *Pṛṣodarādīni* (*Pan.* 6.3.109) with the accent on the suffix by *Ādyudāttaś ca* (*Pāṇ.* 3.1.3). Monier Williams agrees with this derivation but considers it a case of defective spelling (on account of the dropping of d). But there is a philological explanation which is reflected in *Pāṇini's sūtra* '*Tyadādīnāmaḥ*' (*Pāṇ.* 7.2.102) which suggests that there are two stems of the words like '*tyad, asmad*' etc. the one regular '*tyad*' '*asmad*' etc. and the other ending in '*a*' *viz.* '*tya*' '*asma*', etc. This seems to be the correct view, and not the one calling it a case of defective spelling. Thus '*asmatrā*' is a regular formation from '*asma*' with '*tra*'.

*Mitrāvaruṇā* ; It is vocative dual of the *Devatādvandva* compound ending in '*ā*' by *Supāṁ suluk*—(*Pāṇ.* 7.2.37) with the accent lost by *Āmantritasya ca* (*Pāṇ.* 8.1.19). The final vowel of *Mitra* is lengthened by the addition of the augment '*ānaṁ*' by *Devatādvandve ca* (*Pāṇ.* 6.3.26). The word *Mitra* is derived from either the root √*mi*, to throw, or from √*mā*, to measure or from √*mith*, to unite.

*Dádhyāśiraḥ* : The word '*āadhi*' is derived from the root √*dhā*, to sustain, to nourish (*Dadhāti puṣṇātīti dadhi*) with the primary suffix '*kin*' by *Ādṛ-gama-hana-janaḥ ki-kinau liṭ ca* (*Pāṇ.* 3.2.171). The first syllable of the root is reduplicated by *Liṭi dhātoranabhyāsasya* (*Pāṇ.* 6.1.8). '*Ā*' of the root drops by *Āto lopa iṭi ca* (*Pāṇ.* 6.4.64). The accent falls on the first syllable by *Ñnityādirnityam* (*Pāṇ.* 6.1.197). '*Āśir*' is derived from the root √*śṝ*, to crush, with the suffix '*kvip*' by *Kvip ca* (*Pāṇ.* 3.2.76), *śṛṇāti hinasti some, i.e.* which is crushed in the Soma preparation (in ritual). Here *Guṇa* does not take place by *Knīti ca* (*Pāṇ.* I.I.5); '*i*' and '*r*' are substituted by *Ṛta iddhātoḥ* (*Pāṇ.* 7.I.100) and *Uraṇ raparaḥ* (*Pāṇ.* I.1.51) respectively).

*Sāyaṇa* treats *Dadhy-āśiraḥ* (RV. I.5.5) as a *Bahuvrīhi* compound (*Dadhy eva āśir yeṣāṁ somānāṁ te*) which accounts for the accent on the first syllable of the first member by

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Bahuvrīhau prakṛtyā pūrvapadam* (*Pāṇ.* 6.2.1).

*Āśiraḥ* may also be derived by *Nipātana* according to *Apaspṛdhethām* (*Pāṇ.* 6.1.36.) from √*śrī pāke* 'to cook' with the primary suffix '*kvip*', the root being replaced by '*śir*' with the prefix '*āṅ*'. At RV. I.137.2 *Sāyaṇa* has dissolved the compound differently as *Tṛtīyā Tatpuruṣa* (*Dadhnāśrayavantaḥ iti dadhyāśiraḥ somāḥ*). In this case the accent is accounted for by *Tatpuruṣe*—(*Pāṇ.* 6.2.2). The explanation by *Tṛtīyā Tatpuruṣa* is better than that by *Bahuvrīhi*, because in ritual Soma is mixed with other things also besides curd.

Coming to the scientific interpretation of the hymn, it may be pointed out that Soma is an atmospheric deity. Therefore, the meaning of *dadhi* as curd has no relevance. Generally we find four epithets used with Soma *viz.*, '*dadhyāśiraḥ, gavāśiraḥ, yavāśiraḥ*, and *tryāśiraḥ*'. The ritualists take '*tryāśiraḥ*' to mean 'mixed with three things' *viz.*, milk, barley and curd or sour milk. But this sort of mixture is not possible in the atmosphere, where Soma means 'water'. As a matter of fact, Soma is of many kinds owing to its mixture with other elements like nitrogen, etc. in the atmosphere. Rain water contains such other elements besides being a composition of hydrogen and oxygen. Similarly, water that is present in various objects like the trees, vegetables etc. acquires different tastes. Thus the epithets '*dadhyāśiraḥ, gavāśiraḥ* etc. may denote different tastes of water in combination with different objects.

Now according to *Yāska* '*go*' is the name of the ray of the sun (*gāvaḥ kiraṇāḥ*). Thus *gavāśiraḥ* and *dadhyāśiraḥ Somāḥ* are the atmospheric waters which in combination with the rays (heat) of the sun and the nourishing element, make the plants grow and thrive, The other synonyms of the sun such as *Savitṛ, Pūṣan* etc. lend support to this view. *Sāyaṇa* rightly derives *dadhi* from the root √*dhā*, to sustain and nourish, because *dadhi* has the power of sustaining and nourishing the plants. In this sense the word *dadhikrā* may also be a variant of *dadhi* and mean rays of the sun. It is read by *Yāska* in the names of horse. His etymological interpretation is *dadhat kramatīti vā dahdat krandatīti vā, dadhad ākārī bhavatīti vā*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



(Nir. 2.27). This interpretation shows that the word has several senses *viz.* that of (i) supporting, nourishing or sustaining (ii) of crossing over (iii) of roaring or thundering and (iv) of looking beautiful. The horse possesses all these qualities. He supports (carries) burdens and men, goes from one place to another, neighs and looks graceful. It is therefore not unreasonable to suppose that *dadhi* is in the sense of the rays of the sun, owing to its nourishing and sustaining the plants, possesses the same quality. For the meaning of the word *āśir* we have to compare the following passages in which it accurs : (i) *Āśíraṁ ghṛtám* (RV. I.34.6) meaning mixed water *i.e.* water that falls in the form of rain carrying nitrogen etc. with it (ii) *Kṛṇvanti kīkaṭeṣu gāvo nā'śíraṁ duhré ná tapanti gharmám* (RV. III.53.14) meaning the rays of the sun neither milk (produce) the mixed (rain water) nor glow hot in fogs (*kīkaṭa*). (iii) *Śukrā' āśíram yācanta*, (RV. VIII. 2.10) meaning the bright rays of the sun long for water. (iv) *Tā' āśíraṁ puroḷā'śam índremáṁ sómaṁ śrīṇīhi* (RV. VIII.2.11) Mix, O Indra, those Somas (waters) with this water that is offered or (Boil O *Indra*, those waters with this water that is offered. (v) *Imā́s ta Indra pṛ'śnayo ghṛtáṁ duhata āśíram. Enā'mṛtásya pipyúṣīḥ* (RV. VIII.6.19) meaning 'From here O *Indra*, your variegated (rays reflected in the rainbow) milk the mixed water. Make the water (*amṛta*) swell with it. (vi) *I'ndrāya gā'va āśíraṁ duduhré vajríṇe mádhu* (RV. VIII. 69.6) meaning 'For *Indra*, who holds the thunder bolt, the rays have milked the sweet waters'. (vii) *Trír asmai saptá dhenávo duduhre satyā'm āśíraṁ pūrvyé vyòmani* (RV. IX.70.1) meaning - Twentyone rays (of the sun) milked for him (Soma the pure mixture in the nearest (stratum of the) atmosphere.'

It is elear from the passages quoted above that the abode of Soma is the atmosphere as well as heaven and the mixture of Soma is produced there. In the connection the rays *Gāvaḥ*) are mentioned every where. From these it follows that all such words as go, *dadhi*, *yava*, etc. signify the different objects which combine with the atmospheric waters (Somas).

*Dhenúṁ ná vāsarī'm aṇśúṁ duhanti adribhiḥ* : They milk water (*aṇśu*) from the atmosphere (*vāsarī*) by means

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



of clouds (*adribhiḥ*). The word dhenu is derived from the root √*dhe*, to suck, to drink, with the suffix *nu* by *Dheṭa ic ca* (*Uṇ. 3.34*) : *Dhayanti pibanti yasyāḥ sā dhenuḥ navā prasūtā gaur vā.* The accent falls on the suffix by *Ādyudāttaś ca* (*Pāṇ. 3.1.3*).

*Vāsarī* is derived from the root √*vas, ācchādane* 'to wear, to cover' with the *auṇādika* suffix *arī* and then *ṅīṣ* by *Kṛdikārādaktinaḥ.* Or it may be derived by adding the suffix ara and *svārthika aṇ* (See. SRB. RV.I.37.3). *Vāsarī* means atmosphere because it covers or envelops everything and is the indirect object of the verb *duhanti.*

*Aṇśúm : Yāska* explains it as "*Śamaṣṭamātro bhavati. Ananāya śam bhavatīti vā* (Nir.2.5). It is derived from the root √*as,* to reach, to pervade, with the *auṇādika* suffix '*u*' with the augment *num (Aśūṅ vyāptāu saṅghāte (ca aśa) bhojane cety-asmād bāhulakād auṇādika upratyayo numāgamaś ca* (BYBV. P.437). *Yad vā aṇśa vibhājane* (*curādiḥ*) *asmān mṛgyvaditvāt kuḥ, bāhulakād vā 'u' pratyayaḥ, pratyaya-svarenāntodāttaḥ* (BYBV. P.438). Or *'Amadhātor upratyayaḥ śakārāgamaṣ ca:* or *Anaddhātor upratyayaḥ sugāgamaśca* (BYBV. 7. 26; 9. 38 respectively).

The clause *'Dhenuṁ na vāsarīm aṇśuṁ duhanty adribhiḥ'* is very complicated. *Sāyaṇa* explains it as (i) *Dhenuṁ na prīṇayitrīṁ gām iva,* (ii) *vāsarīṁ sarvāṅgācchādita payaskāṁ bahukṣīrām* (iii) *aṇśuṁ vallīrūpaṁ somaṁ duhanti sampādayanty adhvaryavaḥ* (iv) *adribhiḥ abhiṣava-sādhanaiḥ.*" *Sāyaṇa* takes *vāsarīm* as an adjective of *dhenum* which may be correct in the ritual interpretation of the hymn which does not afford a clear conception of the deities. In scientific exposition of the stanza, *vāsarī* must mean atmosphere. It cannot be treated as an adjective of *dhenu* but should be taken as the indirect object of the verb *duhanti.* The word *dhenu* itself means a productive cow, and requires no qualification. The root √*duh* takes two objects according to *Akathitaṁ ca* (*Pāṇ* I.4.51) and *(Kāśikā—Duhi-yāci-rudhi-pracchi-bhikṣi-ciñām upayoga-nimittam apūrvavidhau. Bruviśāsiguṇena ca yat sacate tad-akīrttitam ācaritaṁ kavinā. Upayujyata ity upayogaḥ payaḥ prabhṛti, tasya nimittaṁ gavādi, tasyopayujyamānapayaḥ prabhṛti nimittasya gavādeḥ karmasaṁjñā vidhīyate)".* The direct object of the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



verb is *aṇśum* and the indirect *vāsarīm* which is compared with *dhenum*. Otherwise *vāsarīṁ dhenum* (lustrous or shining cow from √*vas*, to shine) makes no sense. As the word *vāsarī* occurs only once in the RV. no comparative study of the word is possible. Here *vāsarī* is milked to yield *aṇśu* which is produced by *adribhiḥ* (clouds). As *Mitra* and *Varuṇa* are hydrogen and Oxygen, *dhenu* must be the physical change of *Mitra* and *Varuṇa* into water which pours from the atmosphere, mixed with the rays of the sun. The rain water comes from the clouds with the help of the wind. Now *Maruts* are the wind-gods, They are also called *naraḥ* which means men in ritualistic sense, and refers to the *Adhvaryus*.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# Pusan

[ I.138.1—4 ]

*Ṛṣiḥ—1-4, Parucchepaḥ. Davatā—Pūṣā—Chandaḥ—1,3 Nicṛdatyaṣṭiḥ. 2 Virāḍatyaṣṭiḥ. 4 Bhurigaṣṭiḥ. Svaraḥ—1—3 Gāndhāraḥ, 4 Madhyamaḥ.*

**Translation :**

1. Praised is the greatness of *Pūṣan*, whose existence is for one and all. The excellence of his strength does not flag, surely it does not flag. I cheerfully welcome his vital protection which gives comfort. (He is) the invigorating god who unites the minds of all-Yea the invigorating one who unites the minds of all.
2. I urge thee, O *Pūṣan* ! with praises to march like a fast steed in the same way as if to hasten to the battle, that like a camel, mayest thou bear us across the combat. I, a mortal invoke thee, the divine delight-giver, for friendship. Do thou render our learned men illustrious in (learned) combats.
3. Through thy friendship, O *Pūṣan* ! those who praise thee, do indeed by their intelligence, and through thy protection enjoy (all comforts). After that new praise of ours, we approach thee for wealth. Free from anger, O Widely-praised (God) be our helper and come to our aid in (our) every endeavour
4. Favourable and bounteous be closed to us, O All-encompassing and Driving Force, for the benefit of this earth. O possessed of Heat and Light, be closed to us who praise thee. O Destroyer of Fose, we constantly contemplate on thee with our praises. O bestower of Heat and Light, I do not under-rate thee, nor do I deny thy friendship.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



**Introduction :** The name of *Pūṣan* is mentioned about 120 times in the RV. and he is celebrated in light hymns (five of them occurring in the sixth, two in the first, and one in the tenth book). He is also lauded as a dual divinity in one hymn (VI. 57) with *Indra* and in another with Soma (II.40). Thus statistically he occupies a somewhat higher position than *Viṣṇu*.

In (V.M. P. 37) A.A. Macdonell says "that these evidences edduced do not show clearly that *Pūṣan* represents a phenomenon of nature. But a large number of passages quoted at the beginning point to his being closely connected with sun. *Yāṣka*, too, (Nir. 7.9) explains *Pūṣan* to be 'the sun (*Āditya*), the preserver of all beings', and in post vedic literature *Pūṣan* occasionally occurs as the name of a sun". His concluding paragraph on the god *Pūṣan* is to be marked, he says, "Etymologically the word means 'prosper' as derived from the root √pus, 'to thrive'. This side of his character is conspicuous both in his epithets *Viśvavedas, anaṣṭavedas, purūvasu, puṣṭimbhara*, and in the frequent invocations to him, to bestow wealth and protection (VI. 48-18). He is lord of great wealth, a stream of wealth, a heap of riches (VI. 55.2, 3). But the prosperity he confers is not, as in the case of Indra, Parjanya and the Maruts, connected with rain, but with light, which is emphasized by his exclusive epithet 'glowing'. The welfare which he bestows results from the protection he extends to men and cattle on earth and from his guidance of man to the abodes of bliss in the next world. Thus the conception which seems to underlie the character of *Pūṣan*, is the beneficient power of the sun manifested chiefiy as a pastoral deity".

On the basis of different inclusive and exclusive epithets of *Pūṣan*, Griswold in his 'The Religious Quest of India' p. 279 concludes that *Pūṣan* is a pastoral deity. He says' "He (*Pūṣan*) shepherds domestic animals, prosperity for a pastoral tribe means good pasture (1.42.8) for cattle and their careful shepherding so that none may fall into a pit, break a limb, be seized by thieves, be devoured by wild beasts or stray away and become lost (VI. 54.5—10 : 1.42.2-3). In the hymn *viz.* (VI.54) *Pūṣan* is represented as a divine herdsman 'a good shepherd'. His exclusive epithets *anaṣṭapaśu* loving no

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



cattle and *anaṣṭaveda* loving no goods emphasize this trait of his character".

On the interpretation of the Veda Śrí *Aurbindo* (See pp. 38 on the Veda) writes, "The hypothesis on which I shall conduct, my own enquiry is that the Veda has a double aspect and that the two, though closely related, must be kept apart. The *Ṛṣis* arranged the substance of their thought in a system of parallelism by which the same deities were at once internal and external powers of universal nature, and they managed its expression through a system of double values by which the same language served for their worship in both aspects. But the psychological sense predominates and is more pervading, close-knit and coherent than the physical. The Veda is primarily intended to serve for spiritual enlightenment and self-culture. It is, therefore, this sense which has first to be restored." (Cf. S. P. p. 3 Introduction on the chapters on Religion). Here also the god *Pūṣan* has a double aspect : 1. The internal *viz.* the ethical, moral and psychological aspect, 2. external *viz.* the physical, chemical, mathematical, astrological, botanical, zeological and other similar aspects."

According to vedic Monotheism, *Pūṣan* is one of the names of Almighty god and in his external aspect he represents the sun. There are different descriptions of *Pūṣan*, in the RV. In most of the verses the sun god is called *Pūṣan* on account of his power of preserving, increasing, fostering and nourishing with his Light and Heat. His exclusive epithets are *ajāśvaḥ, āghṛṇiḥ, paśupāḥ* etc. These epithets clearly show that *Pūṣan* is Light and Heat. The word *aja* is from √*aj gatikṣepaṇayoḥ*, to go and to glow and *aśva* is from √*aś vyāptau*, to pervade, to trickle. The word *ghṛṇi* is from √*ghṛ kṣaraṇe*, to flow, to reflect. *Paśupā* is derived from the root √*dṛś*, to see or to observe by *Arji*—(*Uṇ.* I. 27) with the suffix *ku; paśyati sarvamiti paśuḥ, paśyanti yen vā saḥ paśuḥ agniḥ. Paśyati jānāti svārthamiti paśuḥ gavādiḥ*, 'one that sees all or by which all things are seen, one who knows one's selfish motives (Un- I. 27)'.

So *paśupā* means *paśuṁ pātīti paśuḥ*, 'one that watches the sight which is light'. The words *anaṣṭapaśuḥ* and *anaṣṭavedaḥ* denote the exclusive attributes of the god, *Pūṣan anaṣṭapaśuḥ*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



means losing no sight or light, *anaṣṭaveda* means losing no knowledge. The thing that the western scholars are to think the god *Pūṣan* as the pastoral deity, is the names of animals as *vṛka*, 'wolf', *arvan*, 'horse' *gāvaḥ*, 'cows', *aja*, 'goat' are often mentioned in the context of *Pūṣan*. But we are compelled to think the significance of the words used in the sense of light and heat, the exclusive faculty of the god *Pūṣan*. In the passage (RV. VI. 54. 5) the god *Pūṣan* is said to bring *gāḥ* 'cows' for us, to guard horses etc., and in (RV. I.42.2) the god *Pūṣan* is said to kill the *vṛka* 'wolf' which comes in the way. According to the root born theory of *Yāska* and others and comparing the different passages in the RV. absolutely there is no difficulty to consider these animals in the context of *Pūṣan* in the light of light and heat, and hence the obscure as well as ordinary passages in the RV. for Western scholars are to be considered valuable and of a great importance otherwise what the passage (RV. X.17.6) means *"prápathe pathā'majniṣṭa pūṣā' prápathe diváḥ prápathe pṛthivyā'ḥ"* the god *Pūṣan* expanded the medial region, the heaven and the earth. With regard to *Pūṣan agni* is compared to him. *Agni* is said to make heaven, earth and medial region stable and *Pūṣan* is said to expand them (RV. I.67.3). The word *'vṛka'* wolf is darkness which is driven away by *Pūṣan*, the light, in other words the darkness is trampled by the feet or rays of the sun. This view is supported by the root of *vṛka*. The word *vṛka* is derived from the root *√vṛ ācchādane*, to pervade, with the suffix *'kat'* by *Sṛvṛ*—(*Uṇ*. 3.41) *Vṛṇoti ācchādayati iti vṛkaḥ*, 'one who is pervading'. In this way cows and horses are also rays of the sun which will be further considered in the hymns of *Agni*.

So eventually after comparing different passages in RV. and giving a minute and careful consideration of the exclusive and inclusive epithets of *Pūṣan*, it is sure that the god *Pūṣan* is the name of the sun who possesses light and heat.

**Grammatical and Exegetical notes :**

*Pūṣṇáḥ*: Gen. sg. of *Pūṣan*, fr. *√puṣ puṣṭau* I. IV.IX. P. to increase, nourish, foster—*kanin (an)* by *'Śvannukṣan-pūṣan'*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



(*Uṇ.* I.159). *Asyopadhāyā dīrghatvaṁ nipātyate. Puṣṇāti, puṣyati, poṣatīti vā Pūṣā Ādityaḥ. Pūṣā 'ntodatto nipātyate* (*Kāś.* 6.2.142). The accent on the gen-suffix '*ṇas*' falls by '*Anudāttasya ca*—(*Pāṇ.* 6.1.161).

*Prá-pra*—Repetition by '*Nitya-vīpsayoḥ*' (*Pāṇ.* 8.1.4). The second '*pra*' is *Āmreḍita* by *Tasya paraṁ āmreḍitam* (*Pāṇ.* 8.I.2) and the accent falls on the first '*pra*' by *Anudāttaṁ ca* (*Pāṇ.* 8.1.3).

*Tuvijātásya—Tuvi* is a synonym of '*bahu*' (Nig. 3.1.2). *Tuvibhyo jātaḥ*, born for many *i.e.* for all. Being an *Upapada* compound, the accent falls on the last syllable of the second member by *Thātha* - (*Pāṇ.* 6.2.144).

This epithet of *Pūṣan* expresses his all-encompassing power. It may also mean 'born many times', *i.e.* rising everyday. "Since the divine work in us cannot be suddenly accomplished the godhead cannot be created all at once, but only by a continuous development and constant nurture through the succession of the dawns, through the periodic revisiting of the illuminating sun. *Sūrya*, the sun-power manifests himself in another form as *Pūṣan*, the increaser. The spiritual wealth coveted by the seers is one of that thus increases 'day by day', that is, in each return of this fostering sun : increase or growth (*puṣṭi*) is a frequent object of their prayers. *Pūṣan* represents this aspect of the *Sūrya-power*" (On the Veda-Aurobindo, p. 540)."

Thus, '*tuvijāta*' signifies that quality of *Pūṣan* which increases the potentiality of all creatives (animals, plants etc.) by his constant gift of nourishment.

If '*tuvijāta*' is treated as instrumental *tatpuruṣa* compound (*tuvibhir janyate*), *i.e.* 'brought into existence by many', then we come to another aspect of *Pūṣan, viz.* its creation by the efforts of many gods.

*Sumnayán* : fr. √*ḍumiñ prakṣepaṇe*, 'to cast, scatter, with the prefix '*su*' by '*Rāsnā-sāsnā-sumna-dyumna-nimna* - (*Uṇ. Bhojavṛtti*, 2.2.184) *iti-śobhanena karmaṇā mīyate, nimīyate, suṣṭhu mīyate, paricchidyate bhāgeneti vā* (DNB. P. 260). *Gati-kārakopapadāt kṛt* (*Pāṇ.* 6.2.139) *ityuttarapadaprakṛtisvare napratyayānto niṇ-ātyate iti kṛtvā pratyayasvareṇāntodāttaḥ, i.e.* the elision of '*i*'

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



from the root √*mi* is irregular. But the word may be derived from √*mnā abhyāse* or √man, to regard, with the suffix '*ka*' and prefix '*su*' by the *Yogavibhāga i.e.* splitting of the *sūtra Supi sthaḥ* (*Pāṇ.* 3.2.4). *Suṣṭhu manati abhyasyatīti sumnam.* The long '*ā*' of the root is dropped by *Āto lopa iṭi ca* (*Pāṇ.* 6.4.64).

This word is a synonym of '*sukha*' 'happiness' (Nigh. 3.6). From *Sumna* we get *Sumnaya* as denominative with the addition of '*kyac*' by *Supa ātmanaḥ kyac* (*Pāṇ.* 3.1.8) in the sense of *Ātmanaḥ samnam sukham icchatīti sumnayati.* The substitution of '*i*' for the first '*a*' of *sumna* is prohibited by *Na chandasy aputrasya* (*Pāṇ.* 7.4.35). The present participle active (*Śatṛ*) by *Laṭaḥ Śatṛśānacau* (*Pāṇ.* 3.2.124) '*Num*' by *Ugidacāṁ sarvanāmasthāne adhātoḥ*' (*Pāṇ.* 7.1.170) *Midaco' ntyāt paraḥ* (*Pāṇ.* 1.7.47); '*t*' drops by *Saṁyogāntasya lopaḥ* (*Pāṇ* 8.2.23) and '*s*' by *Haliyabbhyo* – (*Pāṇ.* 6.1.68). The accent falls on the last syllable of the stem '*Samnaya*' and remains on the same syllable by *Ekādeśodāttenodāttaḥ* (*Pāṇ.* 8.2.5).

*A'nty-ūtim* : having protection which is near, hence vital protection. *Anti nikaṭa ūti rakṣaṇādyā kriyā yasya tam* (DRB. 1.138.1). Being a *Bahuvrīhi* compound, it has accent on the first syllable of the first member by *Bahuvrīhau prakṛtyā pūrvapadam* (*Pāṇ.* 6.2.1). *Anti* is a synomym of *antika* (Nig. 2.16) and *Yāska* derives it as '*Ānītam bhavati* (Nir. 3.9). *Sāyaṇa* always derives it from *antika* by the elision of '*ka*' (*Kādilopo bahulam*). But the correct interpretation of *Pāṇini's sūtra* is that there are two stems '*antika*' and '*anti*' of which often '*anti*' is also used in the sense of 'near'. That '*anti*' is a separate stem is proved by its occurrence in other Indo-European languages as Greek *anti*; Lat. *ante*. The accent falls on the first syllable by '*Nipātā ādyudāttāḥ*' (Ph.S.).

*Ūti* is from √*av rakṣaṇe*, with the suffix '*ktin*' by *Ūtiyūti-jūti* - (*Pāṇ.* 3.3.97) and the accent falls on the second syllable by *nipātana*, for otherwise the accent should be on the first syllable by *Ñnityādir nityam* (*Pāṇ.* 6.1.197). But in our opinion it would be more correct to add the suffix '*ktic*' to the root in order to justify the present accent by '*Citaḥ* (*Pāṇ.* 6.1.163) and avoid recourse to *nipātana.* The substitution

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



of *'Ūṭh'* for *'av'* is by *Jvaratvara* - (*Pāṇ.* 6.4.20). Thus *ūti* is the protection peculiar to the *Pūṣan* (nourishing, vitality giving) aspect of the sun. Thus *antyūti* means vital protection given by the rays of the sun by producing resistance against disease in the body.

*Mayobhúvam* : giver of delight or comfort. The word *'mayas'* is derived from √*mī hiṃsāyām*, IX. P. with the suffix *'asun'* by *Sarvadhātubhyo* sun (*Uṇ.* 4.189), *mināti hinasti duhkham iti mayaḥ sukham.* Or it may be derived from √*mā* II. P ; III. *Ā* ; IV. *Ā* ; to find room, to beside one's self with. *Mayas* thus means enjoyment, happiness pleasure, delight.

*Mayo bhāvayatīti mayobhūs taṁ mayobhuvam. Antarbhāvitaṇyarthāt bhuvaḥ kvip* (SRB. I.14.9). According to my preceptor *Padmaśrī Pt. Brahmadatta Jijyñāsu*, the causative sense is not included in (*antarbhāvita*), but is dropped by *Bahulam anyatrāpi saṃjñāchandasoḥ* (*Uṇ.* 2.23). (BYBV. P. 328). But *ṇic* can be dropped by *Ṇeraniṭi* (*Pāṇ.* 6.4.51) also.

*Makháḥ* : from √*maḥ* to be great, hence vigorous. This word generally comes in the context of *Soma* and is of great significance. It occurs 10 times in the *Ṛgveda*. *Sāyaṇa* always takes it to mean sacrifice (*yajña*). *Yāska* has also enlisted it in the synonyms of *yajña* (Nigh. 3.17.11). Though *Yāska* has not derived the word *'makha'* yet we can know its significance from the etymologies of *yajña* as given by *Yāska*. He says—*Yajñaḥ kasmāt ? Prakhyātaṁ yajati-karmeti nairuktāḥ. Yāćño bhavatīti vā, yajurunno bhavatīti vā, bahukṛṣṇājino ityaupamanyavaḥ, yajūṃsy enaṁ nayantīti vā* (Nir. 3.19) From what (root) is *yajña* derived ? It is well known act of worship, say the etymologists. Or it is (an act of) supplication (to gods), or it is sprinkled with the *yajus* formulas. 'It has a large number of the skins of black antelopes, says Aupamanyava, Or it is directed by the *yajus* formulas.

*Swāmī Dayānanda Sarasvatī*, here in this stanza, translates *'makhaḥ'* as *prāptavidyaḥ'*, *i.e.* one who has acquired knowledge.

By comparing different passages of the *Ṛgveda* in which this word occurs, Dr. S.S. Bhave has come to the conclusion that it means 'a warrior'. He has quoted Geldner, Grassman

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



and others also, He says "*Makha* presents a peculiar *cv* pattern for sanskrit and a derivation is difficult. One should, therefore, try to see the etymology in order to get an idea of the meaning at the Indo-European stage. There are, however, various difficulties in this. Grassman (970) connects this word with Gk. *maxeomai* (to beat, to slaughter, or immolate with a sword, etc. and further 'to fight'), for which he compares other parallels and Lat. '*macto*' is considered problematic (Boiracque 616). The question is very complicated because in Latin the verb *mactare* means not only 'to honour...with sacrifices, to glorify etc.' but also 'to sacrifice, immolate, etc.' (*cf.* Gonda 'The meaning of Sanskrit *Mahas* and its relatives'. JOI, Baroda, VIII p. 234 f. 268f where the extremely controversial nature of the whole problem is well discussed). These Indo-European parallels, however, give some faint idea of the meaning behind *makha*."

Though Grassman(970) categorically denies any connection of *makha* with Sanskrit √*mah* or √*maṁh* (*cf.* IE √*megh*), the *Ṛgvedic* poets, however, did feel the presence of an idealogical and phonetic connection between them. This becomes crystal clear when we see the remarkable parallelism between '*śū'ro maghā' ca maṁhate* (RV. IX.1.10), '*Kṛīḷúr makho' ná maṁhayúḥ* (RV. IX.20.7). From these passages the synonymous relation between Śūra and *makha* becomes clear, as the activity of both is expressed by √*maṁh*. *Soma* as a '*makha*' (=Śūra, *i.e.* fighter) is also liberal.

That '*makha*' means 'a warrior' is confirmed by the *Ṛgveda* use of certain words derived from '*makha*' in fighting context (*cf.* '*sasā'na máryo yúvabhir makhasyán*', (RV. III.31.7, and '*Tvám jaghántha mámucim makhasyúm*' (RV. X.73.7). That '*makhasyuḥ*' signifies 'a fighter' is very well pointed out by Grassman (970), who draws attention to the fact that *Soma* receives this epithet because he is a fighter (*cf.* IX.61.25 '*Apaghnán pavati mṛ'dhaḥ*, also '*jahī' mṛ'dhaḥ*, and '*dvíṣ'o jahi*', in RV. 26, 28 respectively). He says that *Soma's* piercing of the sieve is conceived as a triumphant fight : thus '*makha*' is a playful fighter here who is '*maṁhayu*' (liberal). The late meaning of '*makha*' as sacrifice has possibly developed through the liberal

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



presents given (from √*maṁh*) or through the immolating of the victim in a sacrifice (*cf.* Gonda's remarks about Lat. mactare). Thus Dr. Bhave concludes that '*makha*' means 'a warrior'. (Bh. RB., Part II. p. 18).

We do not contest against this meaning in the post-vedic ritual context of *Soma* which context we utterly deny for the Veda. But in the present context of *Pūṣan* it must have some other possible and rational interpretation. The root √*maṁh* means to gladden, to arouse, to excite'. Thus, *makhaḥ* would mean 'one who increases, excites or invigorates, hence vigorous. This interpretation agrees with the root √*puṣ* 'to nourish' from which the word *Pūṣan* is derived. Now, the question remains as to how he invites the minds of all. This must refer to some emotional changes caused by the rays of *Pūṣan* by which one might influence the mind of another person and thus bring him in unison with his own mind. At this stage, it is rather difficult for us to say what exactly those emotional changes are. The question belongs to the sphere of psychology and science. We have only indicated what the *mantra* says.

*Sto'mebhiḥ* : with praises. fr. √ *stu stutau*, to praise, with the suffix *man* by *Artistuti* - (*Uṇ.* 1.140). *Stauti yena saḥ stomaḥ.* The accent falls on the first syllable by *Ñnityādirnityam* (*Pāṇ.* 6.1.197). Termination '*ais*' in the place of '*bhis*' by *Ato bhisa ais* (*Pāṇ.* 7.1.9). '*Bhis*' is unaccented by '*Anudāttau suppitau* (*Pāṇ.* 3.1.4).

*Sāyaṇa* translates the word as '*stotraiḥ*' and *Swāmī Dayānanda* as '*stutibhiḥ*' *i.e.* with praises. Geldner explains it as '*mit Lobesworten*', *i.e.* with praiseworthy words. All of them have translated the verb '*kṛṇve*' as '*karomi*'. But with the prefix '*pra*', it means 'to induce, to make a person perform anything, to urge'.

*Pīparaḥ* : fr. √*pṛ*. IX '*pālana-pūraṇayoḥ*', to fill, to fulfil'. '*Pāraya*, the causative '*ṇic*' takes place by *Hetumati ca* (*Pāṇ.* 3.1 26), *Vṛddhi* by *Aco ñṇiti* (*Pāṇ.* 7.2.115), *Iko guṇavṛddhī* (*Pāṇ.* 1.1.3.), *Vṛddhir ādaic* (*Pāṇ.* 1.1.1.), *Sthānentaratamaḥ* (*Pāṇ.* 1.1.49), *Uraṇ raparaḥ*' (*Pāṇ.* 1.1.50). This gives us '*pāri*' which takes the form of a root by '*Sanādyantā dhātavaḥ*' (*Pāṇ.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



3.1.32). *Dhātoḥ* (*Pāṇ.* 3.1.91), *Bhūte* (*Pāṇ.* 3.2.84), *Luṇ* (*Pāṇ.* 3.2.110), '*caṅ*' by *Ṇiśridrusrubhyaḥ kartari caṅ* (*Pāṇ.* 3.1.48), '*ṇi*' drops by *Ṇer aniṭi* (*Pāṇ.* 6.4.51), shortening of the vowel by *Ṇau caṇy-upadhāyā hrasvaḥ* (*Pāṇ.* 7.4.1). Now, *Par-caṅ-sip, Dvirvacana* by '*Caṅi* (*Pāṇ.* 6.1.11). 'R' drops by *Atra lopo' bhyāsasya* (*Pāṇ.* 7.4.58), *Halādiḥ śeṣaḥ* (*Pāṇ.* 7.4.60), '*a*' is changed into '*i*' by *Sanvallaghuni caṅpare' naglope* (*Pāṇ.* 7.4.93), lengthening by '*Dīrgho laghoḥ*' (*Pāṇ.* 7.4.94); '*i*' of '*sip*' drops by *Itaśca*—(*Pāṇ.* 3.4.100). Thus we get '*pīparaḥ*'. The augment '*a*' does not take place by '*Bahulaṁ chandasy amāṅyoge 'pi*' (*Pāṇ.* 6.4.75), *Nighāta* is enjoined by '*Tiṅṅatiṅaḥ*' (*Pāṇ.* 8.1.28), but this *sūtra* does not apply owing to '*Yadvṛttān nityam*' (*Pāṇ.* 8.1.66). Therefore the accent falls on the second syllable by '*Caṅyanyatarasyām*' (*Pāṇ.* 6.1.218, see also Mac. V.Gr. p. 467B).

*Āṅgūṣā'n* : learned men. According to *Yāska* this word is '*anavagatasaṇskāra*' *i.e.* one of which the grammatical form is not known. Such words are called '*Aikapadika*', *i.e.* single words, and are enlisted in Chap. IV of *Nighaṇṭu*. They are independent words having nothing in common with other words. In the *Ṛgveda* passage '*Enā'ṅgūṣéṇa vayam indravantaḥ*' (I.105.19), *Yāska* explains '*āṅgūṣeṇa*' as '*stomena*' (Nir 5.11). Taking one from this explanation, *Sāyaṇa* derives the word from √ *ghuṣ*, with the prefix '*āṅ*' and suffix '*ghañ*', replacing '*gho*' by '*gu*' by '*Pṛṣodarādīniyathopadiṣṭam*' (*Pāṇ* 6.3.109) and retaining the '*ṅ*' of the prefix intact. The accent falls on the last syllable by '*Thāthaghañ*' - (*Pāṇ.* 6.2.144). In the *Daśapādy-uṇādivṛtti* (9.19), the word is derived from the root √ *agi gatau* 'to go' with the suffix '*ūṣan*'—*aṅgatīti aṅgūṣaḥ. Aṅgūṣa eva āṅguṣaḥ* or *aṅgusasyedam ity āṅgūṣaḥ*, with the *taddhita* suffix '*aṇ*' by '*Tasyedam*' (*Pāṇ.* 4.3.120) The accent falls on the last syllable by '*Ādyudāttaśca*' (*Pāṇ.* 3.1.3).

It has been already pointed out that every root implying motion (*gatyarthaka*) has threefold significance of acquisition of knowledge (*Jñāna*), of motion or going (*Gamana*) and of getting (*Prāpti*). Thus, the meaning of '*āṅgūṣān*' as '*prāptavidyām*'—those who have acquired knowledge—given by *Svāmī Dayā-nanda* is quite correct. The latter derivation of the word is

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



better than that of *Sāyaṇa*.

*Vipanyávaḥ* : Praisers. *Sāyaṇa* derives the word from *√pan vyavahāre stutau ca*, with the *uṇādi* suffix '*yu*' (SRB, I.22.21), and *Svāmī Dayānanda* derives it from the same root with the *Uṇādi* suffix '*yuc*' and explains the word as '*vividhaṁ jagadīśvarasya guṇasamūhaṁ panāyanti stuvanti ye te*'. In both the cases, the accent falls on the suffix by '*Ādyudāttaśca*' (*Pāṇ.* 3.1.3) in the case of *Sāyaṇa* and by '*Citaḥ*' (*Pāṇ.* 6.1.163) in the case of *Svāmī Dayānanda*. But the difficulty in these derivations is that the suffix '*yu*' in both cases should change into '*ana*' by *Yuvoranākau* (*Pāṇ.* 7.1.1.) Therefore, we must derive the word from the denominative '*vipanya* of '*vipan*' (*viśeṣeṇa panāyate* ; *vi—√pan—kvip-kyac* by *kuipca* (*Pāṇ.* 3.2.76) and (*Pāṇ* 3.1.9.); *vipanam ātmana icchati iti vipanyati*, with the suffix '*u*' by *Kyācchandasi* (*Pāṇ.* 3.2.170) in one of the senses (*tācchilye, tāddharmye*, or *tatsādhukāritve Vipanyu*, therefore, is one who is well versed (*sādhu*) in the knowledge of the functions (*vyavahāra*) of *Pūṣan*. *Yāska* has appropriately included the word in the synonyms of '*medhāvin*'.

While adding the suffix '*u*', the final '*a*' of '*ya*' of '*kyac*' is dropped by '*Ato lopaḥ*' (*Pāṇ.* 6.4.48) and then '*y*' is retained because its elision is optional by *Kyasya vibhāṣā* (*Pāṇ.* 6.4.50). The accent falls on the suffix '*u*' by '*Gatikārakopapadāt kṛt*' (*Pāṇ* 6.2.139).

*Bubhujriré* : to eat, hence enjoyed ; fr. *√ bhuj* VII.*P.Ā. pālanābhyavahārayoḥ*, to protect, to eat. The augment '*r*' comes in by '*Bahulaṁ chandasi*' (*Pāṇ.* 7.1.8). The accent falls on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Návīyasīm* : new; fr. '*nava*' with the comparative suffix *īyasun*' by *Dvivacana-vibhajy* - (*Pāṇ.* 5.3.57), '*Ajādīguṇavacanād eva*' (*Pāṇ.* 5.3.58). *Dvau imau navau, ayam anayor atiśayena navaḥ, iti navīyān, strī cennavīyasī, tāṁ navīyasīm, i.e.* the newer of the two new things. The accent falls on the first syllable by '*Ñnityādir nityam* (*Pāṇ.* 6.1.197).

*A'heḷamānaḥ* : not being angry, free from anger; fr. *√heḍṛ, anādare*, 'to hold in contempt, to be hostile or angry, with '*śānac* by *Laṭaḥ śatṛśānacau*—(*Pāṇ.* 3.2.124). Augment '*m*' comes by '*Āne muk* (*Pāṇ* 7.2.82). It is a *nañ tatpuruṣa* compound—

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Na heḷamānaḥ iti.* The negative prefix 'a' is accented by *Tatpuruṣe-*(*Pāṇ.* 6.2.2).

*Uruśaṇsa* : widely praised : *Urubhir bahubhiḥ śasyate yas tat-sambudhau pakṣe sūryo vā* (DRB. 1.24.11). From √*śaṇs, stutau* I.P., with the suffix '*ghañ*' in *karma*' and '*Saṇjñā* by *Akartari ca* - (*Pāṇ.* 3.2.19) with the *upapada* '*uru*'. But it is better to derive as *uruḥ śaṇso yasya saḥ uru-śaṇsaḥ* and so being a B.V. compound, the accent falls on the first syllable of the last member by *upasaṇkhyāna on Ādyudāttam-*(*Pān.* 6.2.119).

*Sātáye* : for the benefit : *Sāyaṇa* derives this word by *Ūtiyūti'-*(*Pāṇ* 3.3.97). But it should be derived from the root √*san, sambhaktau,* I.P., to distribute, to bestow, to gain, to acquire, with the suffix '*ktic*' by *Ktakticau ca saṇjñāyām*' (*Pāṇ.* 3.3.174). Lengthening of '*a*' by '*Vanasana*'-(*Pāṇ.* 6.4.43). The accent falls on the last syllable of *Sāti* by '*Citaḥ* (*Pān.* 6.1.163).

*Bhuváḥ* : of the earth : *Sāyaṇa* takes it as a verb with the prefix '*upa*' and regards it as unaccented according as it is given in the *Padapāṭha.* But in our opinion it is accented on the last syllable and is the genitive singular form of '*bhū*', the earth. There might have been some mistake or oversight in putting it as unaccented in the *Padapāṭha.* The phrase should be constructed as '*asyāḥ bhuvaḥ sātaye*' for the benefit of this earth.

*Rarivā'n* : bounteous; fr. √*rā dāne,* to donate, with the suffix '*kvasu*' by '*Kvasuś ca*' (*Pāṇ.* 3.2.107), and reduplication by '*Liṭi dhātor anabhyāsasya*' *(Pāṇ,* 6.1.8). *Hrasva* in *abhyāsa* by '*Pūrvo' bhyāsaḥ*' *(Pāṇ.* 6.1.4) *Atra lopo* - (*Pāṇ.* 7.4 59), '*Hrasvaḥ*' (*Pāṇ* 7.4.60). The augment '*iṭ*' comes by *Vasvekājād ghasām* (*Pān.* 7.2.67). The '*ā*' of '*rā*' drops by '*Āto lopa iti ca*' (*Pāṇ* 6.4.64). The lengthening of the vowel of '*vas*' takes place by '*Yasmāt pratyaya*'-(*Pāṇ* 1.4.13*)* '*Aṅgasya (Pāṇ* 6.4.1), *Atvasantasya-*(*Pāṇ* 6.4.14) '*Num*' comes in by '*Ugidacām*'-(*Pāṇ.* 7.1.70 '*Mid aco 'ntyāt paraḥ*' (*Pāṇ* 1.1.47) and '*S*' of '*Su*' drops by '*Hal-*(*Pāṇ* 6.1.58) and the final 'S' by '*Saṁyogāntasya lopaḥ*' (*Pāṇ* 8.2.23), '*Halo' nantarāḥ saṁyogaḥ* (*Paṇ* 1.1.7). The accent falls on the suffix *vān*' by '*Ādyudāttaś* ca' (*Pāṇ.* 3.1.3).

*Ajāśva* : possessed of driving and all-encouraging force, heat and light. The word '*aja*' is derived from √*aj gatikṣepaṇayoḥ*,

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



to go, throw, I.P., with the suffix *'ac'* by *Ajvidhiḥ, Sarvadhātubhyaḥ. (Vā. Pāṇ.* 3.1.134). *Ajati-kṣepati asau, ajaḥ,* one who throws is *'ajaḥ'*. The accent falls on the suffix by *'Citaḥ' (Pāṇ.* 6.1.163).

The word *aśvaḥ* is derived from *√aś vyāptau,* to encompass, *V. Ā.*, with the suffix *'kvan'* by *'Aśū'* - (*Ūṇ.*1.151). *Aśnute vyāpnoti, iti aśvaḥ, i.e.* one who encompasses. The accent falls on the first syllable by *'Ñnityādir nityam' (Pāṇ* 6.1.197). *Sāyaṇa* explains the compound as *'aja evāśvasthānīya yasya sa ajāśvaḥ, i.e.* one who has goats for horses. The compound is *Upamita* by *'Upamitaṁ vyāghrā'* - (*Pāṇ.* 2.1.57). *Svāmī Dayānanda* explains it as *'ajāśca aśvāś ca' vidyante yasya, i.e.* one who possesses goats and horses. The word being an epithet of *Pūṣan* the interpretation of *Sāyaṇa* does not seem correct. He thinks that horses are not yoked to *Pūṣan's* chariot and goats are yoked on the basis of *ādiṣṭopayojanāni Ajaḥ Pūṣṇaḥ* (*Nigh.* 1.15) context of *'Nighaṇtu.* But the word *'aśva'* is used with *Pūṣan* without the mention of *'aja'* with it in *'Utá nau goṣáṇiṁ dhíyam aśvasā'm uājasā'm utá* (RV. IV.53.10). (*Prátyardhi yajñā'nām aśvaháyo ráthānām'* (RV. 10.26.5) also see, (RV. 6.54.5, 6.55.4).

*Yāska* has not enlisted *'aja'* in the synonyms of *'Aśva'* (*i.e.* rays). But *Sāyaṇa* explains *'ajaḥ'* as sun—*'ajo ajati, gacchatīti ajaḥ sūryaḥ'*. (RV. 1.67.3). So according to *Sāyaṇa 'aja'* is the sun or the rays of the sun and according to *Svāmī Dayānanda 'aśvāḥ'* are the rays of the sun. According to *Yāska Ajāśva* is *Pūṣān* (Nir. 4.25). This is the *Bahuvrīhi* compound by *Anekam anyapadārthe* (*Pāṇ.* 2.2.24), the accent falls on the second syllable of the first member by *'Uttarāśveṣuṣu' (Pāṇ.* 6.2.107), but being the vocative, the accent is lost here by *'Āmantritasya ca' (Pāṇ.* 8.1.17*)*.

As *Pūṣan* is addressed as *Ajāśva,* he is considered to possess *'aja'* and *'aśva'* types of rays. *'Aja'* rays are those which are the cause of driving force *i.e.* activity, energy etc. and *'aśva'* rays are those that encompass everything *i.e.* they are all pervading (they encompass into the solid and opaque bodies). *Agni* is compared with *'aja'* in *'Ajó ná kṣā'm dādhā'ra pṛthivī'm tastámbha dyāṁ mántrebhiḥ satyaiḥ' (*RV. 1.67.3), which confirms *'Aja'* being the case of energy.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Āghṛṇe* : bestower of light and heat : fr. √*ghṛ kṣaraṇadīptyoḥ*, to sprinkle, to glow, with the suffix *'ni'* by *Ghṛni-* (*Uṇ.* 4.52), *jigharti kṣarati dīpyate vā sa ghṛṇiḥ kiraṇo vā, agniḥ, raśmiś ca* (see f. n. on p. 69 of *Pañcapādī uṇādi*, and *Daśapādī uṇādi*, 1.22). *Āsamantād ghṛṇiḥ iti āghṛṇiḥ : prādi*-compound by *'Kugatiprādayaḥ* (*Pāṇ.* 2.2.18). *Natva* by *'Ṛvarnāc ceti vaktavyam* (*Vā. Pāṇ.* 8.4.2), loss of accent by *Āmantritasya ca* (*Pāṇ.* 8.1.17).

*Sāyaṇa* explains this word as *'āgata-dīptiyukta' i.e.* having exotic light. *Svāmī Dayānanda* explains it as *samantād dedīpyamānaḥ'* blazing or shining intensely all around.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# Apri Hymn

## RV. 1.139.1-11

*Ṛṣiḥ—1—11. Parucchepaḥ. Devatā—1, 11 Viśvedevāḥ. 2 Mitrāvaruṇau. 3—5 Aśvinau. 6 Indraḥ. 7 Agniḥ. 8 Marutaḥ. 9 Indrāgnī. 10 Bṛhaspatiḥ. Chandaḥ—1, 10 Nicṛdaṣṭiḥ. 2, 3 Viraḍaṣṭiḥ. 4, 9 Bhurigatyaṣṭiḥ. 6 Aṣṭiḥ. 8 Svarāḍatyaṣṭiḥ. 5 Nicṛdbṛhatī. 11 Bhurikpaṅktiḥ. Svaraḥ 1—3. 6, 10 Gāndhāraḥ. 4, 5, 7—9 Madhyamaḥ. 11 Pañcamaḥ.*

**Translation :**

1. Let it be heard, (he) set fire first of all (in the beginning of the creation). (We) certainly choose his celestial might, we choose *Indra* (the electric power) and *Vāyu* (the wind power). That by energy the new (*Agni*) was indeed put in the centre of the sun. Then may our rites suitably approach the gods (*Agni, Indra* and *Vāyu*), may our rites attain the presence of the gods (*Agni, Indra* and *Vāyu*).
2. O *Mitra and Varuṇa*! both of you, indeed, bestow that water upon us from the sun, through your energy; through *Dakṣa's* own energy. In the abodes of yours, we see water with wisdom, with mind and with our own senses. (We see) soma (water) with our own senses.
3. Desiring the gods we (the rays) seek you both with praises, O, *Aśvins*, hearing your glory from all sides. The rays obtained from you, with oblation, all wealth and food. O, Observers of all, the fellies in your golden chariot drip; O beautiful ones, indeed in (your) golden chariot.
4. It is well known that you go to the heaven, O beautiful ones, and among those who desire for heaven, your

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



charioteers yoke (your steeds), not stumbling amongst those who seek heaven. O beautiful ones, we have established ourselves in your golden chariot which is connected (with the three worlds). Controlling the universe you proceed like a way-farer—ye, controlling the universe with your might.

5. With actions, O *Śacīvasū*! (Inspirer of actions), favour us through out day and night: never your assistance be withheld : never our gifts (be withheld).

6. O *Indra*, showerer of rain! these (rain) drops, your own *(vṛṣa)* drink, have been produced by the clouds, they burst forth, (drops) that are produced burst forth for thee. They may gladden you for having produced great and wonderful riches. Praised by songs, O carrier of thunder, come here, being benevolent, come to us.

7. O *Agni*! listen attentively to us. Thou art praised. Speak to the venerable gods (and) the venerable luminaries. Aryaman milked that *gharma* (moisture) from *kartṛ* (sun). With (other gods) he knows that (*gharma*) with me.

8. Let not those superbly glorious energies of yours which dominated from of old, whittle down from us (gods)—energies which had formerly whittled down from us. That new variegated form of yours developing from initial sound to immortality from age to age—may you bestow that irresistible (energy) upon us—ye—that irresistible (energy upon us).

9. *Dadhyañc*, the first *Aṅgiras*, *Priyamedha*, *Kaṇva*, *Atri* and *Manu*, indeed, knew my birth. They, my ancestors and *Manu* knew (my birth). Their (*i.e.* of *Dadhyañc* and others) extension is in the gods. Our (*i.e.* of gods) focii are in them. On account of their position I (*Agni*) with my song bow down greatly. O *Indra* and *Agni*, I bow down greatly.

10. May the *Hotā* (*Agni*) perform sacrifice, may the water-gods assume their water-making power, may the enthusiastic *Bṛhaspati* perform sacrifice with scattering rays—with scattering rays that are rich in bounty.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



We (water-making gods) ourselves catch the sound resounding far away from the cloud. The skilful god (*Bṛhaspati*) sustained the soma-vessels (clouds), the skilful god (sustained) the many mansions (*i.e.* clouds).

11 O gods, those eleven that are in heaven, those eleven that are on the earth and those eleven who with vigour reside in the middle region—they, O gods, may accept this sacrifice.

**Introduction :**

In this hymn there is a short description of *Viśvedevās* (All-Gods), *Mitra*, *Varuṇa*, *Aśvins*, *Indra*, *Agni*, *Maruts*, *Indra* and *Agni*, and *Bṛhaspati*. There are many gods who take part in Creation. According to *Mantra* 11 of this hymn, they are thirty-three is number. As a matter of fact, it is difficult to ascertain their exact identity.

In the *Ṛgveda* the phenomenon of Creation is not given in a systematic manner, but is alluded to in certain hymns and *mantras* scattered here and there in all its books. This was latter on systematised by the sage Kapila in his *Sāṅkhya* system of philosophy.

In the process of Creation, different gods came into being at different times in order to fulfil the different functions. For instance, *Agni* is said to be the first amongs the gods—'*Tvám agne prathamó áṅgirā ṛ'ṣir devó devā'nām abhavaḥ sákhā;*. From him came the *Maruts*. He revealed himself for *Mātariśvan* and *Vivasvat* (See. RV. I.31.1-3).

**Grammatical and Exegetical Notes**

*Śráuṣaṭ* : It is difficult to explain the grammatical formation of this word. Monier Williams takes it as an indeclinable derived probably from *śroṣaṭ*, the subjunctive of √*śru*, to hear, and calls it an exclamation used in making an offering. In the *Aṣṭādhyāyī* (8.2.91), it is classed as a *nipāta*.

The seer seems to have used the expression *Astu Śrauṣaṭ* (let there be hearing *i.e.* attention to the importance of this hymn in revealing the cosmological significance of the gods.

*Puráḥ. agníṁ dhiyā' dadhe* : 'By his will he (*Prajāpati*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



produced *Agni* first of all.' It is important to note that when *Prajāpati* desired to create the universe, all the elements were in the form of *Āpaḥ* which is the same as 'Salila' of the hymn of creation (RV. X.129.3), The word is wrongly translated by the Western and Indian Scholars as 'Water'. It signifies the gaseous state of all elements. *Agni* is called *Apām-napāt*, the son of *āpaḥ*. Thus one form of *Agni*, at least was first to come into existence from out of *Āpaḥ*. This is corroborated by the following passages :—

1. *Tám íd gárbhaṁ prathamáṁ dadhra ā'po yátra devā'ḥ samágacchanta víśve* (RV. X.82.6).
2. *Ā'po ha yád bṛhatī'r víśvam áyan gárbhaṁ dádhāna janáyantīr agníṁ* (RV. X.121.7).
3. In the *Vaiśeṣika Sūtra "Vaidikaṁ ca"* (5.2.10), *Śaṅkara Miśra* has quoted the following authorities :—
   (*a*) *Āpas ta agniṁ garbham ādadhīran.*
   (*b*) *Yā agniṁ garbhaṁ dadhire suvarṇam.*
4. *Hiraṇyavarṇāḥ śúcayaḥ pā'vaka yā'su jātáḥ kaśyápo yā'sv índraḥ. Agníṁ yā gárbhaṁ dadhiré vírūpās tā' na ā'paḥ śáṇsyonā' bhavantu* (TS. 5.6.1).

Further, in the very first hymn of the *Ṛgveda*, *Agni* is called '*Purohita*', which is explained by *Yāska* in his *Nirukta* (p. 35) as '*pura enaṁ dadhāti*'. This phrase is merely an echo of the Vedic expression '*puraḥ agniṁ dhiyā dadhe*'.

5. In Veda all the gods are called '*aṅgirasaḥ*' but *Agni* is called '*aṅgirastamaḥ*' *i.e.* first among the '*aṅgirasas*' (I.31.1, 2.).

*Yāska* derives the word '*aṅgiras*' *as* '*aṅgāreṣu aṅgiraḥ. 'Aṅgāra aṅkanaḥ*' (Nir. 3.17). Commenting on this, *Rājavāḍe* says, "*Aṅgiras* was called so because he was born in live coals, *aṅgāraḥ-aṅgiraḥ. Aṅgāraḥ-aṅkāraḥ-aṅkanaḥ.* The word '*aṅgāra* comes from √*aṅk*, to mark '*aki lakṣaṇe*' (Dh. P.P. 4). Coals are called, '*aṅgāra*' because they leave their mark on whatever they touch. *Rājavāḍe* concludes that *Bhṛgu* was born first, then *Aṅgiras* and after him *Atri*. (RN. P, 504)." Hence *Bhṛgu* is *Agni*, *i.e.* a certain type or primitive *Agni* is *Bhṛgu* and this *Agni* was produced in the beginning of the creation which is supported by the phrase under consideration.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Indravāyū'* : (Indra-electric power ; *Vāyu*—wind power). *Yāska* derives the word ' Indra' as (i) *Irāṁ dṛṇātīti vā*, (ii) *Irāṁ dadātīti vā*, (iii) *Irāṁ dadhātīti vā*, (iv) *Irāṁ dārayate iti vā*, (v) *Irāṁ dhārayate iti vā*, (vi) *Indave dravatīti vā*, (vii) *Indau ramate iti vā*, (viii) *Indhe bhūtānīti vā. Tad yad enaṁ prāṇaiḥ samaidhanta tad indrasyendratvam* (Ch. Up. 5.1.13) *iti vijñāyate. Idaṁ kāraṇāt iti Āgrāyaṇaḥ. Idaṁ darśanāt iti Aupamanyavaḥ.* (ix) *Indhater vā aiśvarya-karmaṇaḥ*, (x) *Śatrūṇāṁ dārayitā vā*, (xi) *drāvayitā vā*, (xii) *Ādarayitā ca yajñānām* (Nir. 10.8). *Sāyaṇa* has also derived *Indra* and has pointed out the roots and suffixes in it.

*Yāska* also derives it from the root √*idi*. But Dr. Siddhesvara Varma puts '*Indra*' under the list of words, the etymology of which is primitive owing to the unadvanced stage of linguistic science or inadequate investigation of Vedic texts (SVEY. p. 72). He argues that this verb is only grammarians' creation, for no occurence thereof is available in Vedic literature.

P.W. suggests root √*in*, to be strong as the root and '*dra*' as a suffix. W.W. hesitatingly suggests enros, *ner-'man'* as the origin (ibid p. 74). In Dr. Siddhesvara's opinion this derivation is not acceptable to comparative philology. But he himself has failed to suggest any derivation which may be acceptable to comparative philology. This is because comparative philology is based on the comparative study of all the Indo-Europeon languages. But *Indra* is purely an Indo-Iranian god, of whom no parallel is found in other Indo-European languages. It is, therefore, idle to find the etymology of the word '*Indra*' by means of comparative philology. Hence the opinion of Dr. S. Varma about *Yāska's* derivation is puerile. The nominal and verbal forms of the root √*in*, to advance upon, to have in one's power, to be lord or master of anything, are used in the Vedas, *e.g. inoti*, *inoṣi*, but they are always in connection with *Agni*. We must, therefore, derive the word from √*idi* (*-ind*) and not from √*in*.

Now, from the epithets of Indra, such as *anūnaḥ* "all-pervading" (RV. VI.17.4) *svarpatiḥ* "master of the heaven" (RV. VIII.97.11), *dyukṣaḥ* "dwelling in heaven" (RV. VI.24.1), *viśvataspṛtha* "extended throughout the universe" (RV. VIII.98.4),

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*antarikṣapra* "pervading the mid-region" (RV. I.52.2), *Vibhu*, *dyumattamaḥ*, *citra-bhānu*, etc. it appears that *Indra* denotes different natural phenomena in different contexts. He is electricity in the following passages :—

(a) *Yó jātá evá prathamó mánasvān* (RV. 2.12.1)

(b) *Yásya súṣmād ródasī ábhyasetām*—before whose vehemence the two worlds trembled. (RV. 2.12.1).

(c) *Yó hatvā'him áriṇāt saptá síndhūn*—who having slain the serpent (cloud) released the seven streams. (RV. 2.12.3).

(d) *Yó áśmanor antár agníṁ jajā'na*—who between two rocks has produced fire *i.e.* frictional electricity. (RV. 2.12.3).

(e) *Yáṁ smā pṛcchánti kúha séti ghorám, utémāhur naíṣó astītyenam*—The terrible one of whom they ask 'where is he ?' Of whom they also say, 'He is not.' (RV. 2.12.5).

The shock of elecricity is terrible and it is visible also. Conjointly invoked *Indra* and *Vāyu* are said to produce *Soma i.e.* Water (RV. I.2.4). Hence *Indra* is the electric power and *Vāyu* is the wind power.

*Krāṇā'* : fr. √*kṛ*. with the suffix '*Śānac*', the conjugational sign (*vikaraṇa*) disappears by '*Vyatyayo bahulam*' (*Pāṇ.* 3.1.85). *Guṇa* does not take place due to '*ṅit*' of '*Śānac*', hence accent on the last syllable by '*Citaḥ*' (*Pāṇ.* 6.1.163).

The different forms of the word '*Krāṇa*' occur at 13 places in RV. *Sāyaṇa* derives '*krāṇa*' with the termination '*Su*' (Nom. sing.) and lengthens the final '*a*' by '*Supāṁ suluk-*(*Pāṇ.* 7.1.39) which goes against the nature of the word in other examples. It is probably instrumental singular form in '*ā*' by *Āṅyāj*—(*Vā. Pāṇ.* 7.1.39), and means 'by action or doing'.

Or it may be taken as an indeclinable meaning 'willingly, readily, speedily (M.W).'

*Vivásvati nā'bhā saṁdā'yi návyasī* : the new light was put in the centre of the sun. *Sāyaṇa* explains the passages as—'*vivasvati dīptimati nābhā nābhau bhūmyā nabhi-sthāne devayajane vedirūpe, yad vā nābhau sarva-phalasya sambandhake yajñe. 'Yajñam āhur bhuvanasya nābhim* (*Tait. Saṁ. 7.4.18.2*) *iti śruteḥ.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Navyasī navatarā stutirūpā vāk saṁdāyi sambadhyate.* But the feminine gender of the adj. *navyasī*, without a feminine noun, does not give any sense. In our opinion *navyasī* is locative singular form of *'navyas'* in *'i'* and qualifies *'nābhā'* (the loc. sing. of *nābhi* in *'ā'*, *nābhi* here being in masculine gender) *i.e.* in the new centre (that is *vivasvati)*. The object of the passive verb *sandāyi* is *'tad divyaṁ śardhaḥ'*. That divine energy was placed (by *Prajāpati*) in the new centre that was the sun. The divine energy refers to *Agni* which was placed in the Sun in the beginning of creation (See. RV. 10.88.10— *Stómena hi divi devā'so agníṁ ájījanañ cháktibhī rodasiprā'm. Tám ū akṛṇvan tredhā' bhuvé kam, Sa óṣadhīḥ pacati viśvárūpāḥ*).

*Sāyaṇa* has given different derivations of the word *vivasvat* at different places in the Veda in which the word occurs in various cases, *i.e. dīptimati* (loc. sg. as here), *viśiṣṭa-nivāsopetam* (RV. 1.44.1) *paricarato yajamānasya* (RV. 1.53.1), *vivāsanavatā viśeṣeṇācchadayatā* (RV. 1.96.2) *paricaraṇavati yajamāne* (1.46.13), a historical person (RV. 10.17.1), *viśeṣeṇāgnihotrādikarmārthe vasato yajamānasya* (RV. 3.34.7), the name of a *Yajamāna* (RV. 4.7.4), *ādityāt* (RV. 6.8.4), *vivasvat putrasya yamasya, putre pitṛ-śabdaḥ (*RV. 8.67.20), *vivasvataḥ putre manau* (RV. 8.52.1).

He derives it from √*vas nivāse* (with casual sense included in it—*antarbhāvita-ṇyarthā*) with the prefix *'vi'* and the suffix *'kvip'* by *Sampadādibhyaḥ kvip* (*Vār. Pāṇ.* 3.3.108). *Vivasanaṁ vivaḥ, vivaḥ asya asminn astīti vivasvān. 'Tad asyāsty asminniti matup* (*Pāṇ.* 5.2 94). The accent falls on the first syllable by *'Vṛṣādīnāṁ ca'* (*Pāṇ* 6.1.203*)* SRB. 1 44.1*)*. But where *Sāyaṇa* gives the meaning 'sun, there he gives no derivation.

*Yāska* (Nir. 7.26) gives the etymology as *"Vivāsanavān. Vivāsanam apanayanaṁ tamasām. Tena tadvān"*. He appears to derive it from √*vas snehacchedāpaharaṇeṣu* with the prefix *'vi'* the root being taken in its causative sense (*vivāsaya*). But the word seems to have come from √*vas,* to shine (*I.E.Ués;* Middle Irish-fair, sunshine, Gk.'E'ar for Fesar; Lat. vér, etc.). This is a Vedic root connected with √*uṣ*, not in *Dhātupāṭha.*

*Mādhava* says that when the accent is on the first syllable of *vivasvat,* it means the sun, and when on the second of *vivasvat,* it means a man of that name *e.g. Mahó jāyā' vívasvato nanāśa*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



(RV. 7.6.23.1), *Avír bhava sūktá-rūpā vivásvate* (RV. 6.3.22.3).

*Ṛtā't* : from √*ṛ gatau*, to go, with the suffix '*kta*' by '*Napuṇsake bhāve ktaḥ*' (*Pāṇ.* 3.3.114). The accent falls on the last syllable by *Ādyudāttaś ca*' (*Pāṇ* 3.1.3.) (*Cf.*, GK. *'ór-nu-mi. er-e-tes*, etc., Zend.-√*ir* : Lat. *or-ior, re-mus, aro*; Goth. *ar-gan*; Ang. Sax. *ar*; Old. High Germ. *ruo-dar, ar-an*; Lith. *ir-ti*, to row; *ar-ti*, 'to plough'). The meaning of this word offers a problem because it occurs innumerable times in RV. in different nominal terminations. *Sāyaṇa* gives many explanations of this word *e.g.* '*karmaphala*' (in *Gopām ṛtasya*. RV. 1.1.8.), '*prāpta*' (RV. 1.4?.9), '*Sūrya*' RV. 1.46.11), '*gata*' (RV. 1.65.2), etc.

Geldner's explanation is '*da von Rechten das Unrechte wegnah-metnut eurem Eifer*—separated right from wrong with passion (*Cf.* GRB 1.139.2)

*Yāska* has enlisted '*ṛta*' amongst the deities of the aerial region (*antarikṣa*) (Nigh. 5.4). Again he has put it as a synonym of '*udaka*' water (Nigh. 1.12.68) and of '*satya*' (Nigh. 3.10.6). Dr. Siddhesvara Varma has put it in the list of E type amongst the words, the etymology of which is phonologically sound but semantically unacceptable. He argues that *Yāska* derives the word '*ara*', the spoke of a wheel, from √*ṛ*, to go, with *prati* (*pratyṛtā nābhau*, Nir. 4.27). He says that here the root √*ṛ* which meant 'to arrange' and not 'to go' was the correct origin of the word semantically, because the spokes are 'fitted in a wheel.' Again the word '*ṛtu*' is derived from √*ṛ* to go, but the correct meaning of the root is 'to arrange' (I. E. prototype √*ar*, to arrange), with *rtu*, '*ṛta*' (the principle of divine law) and '*ṛti*' (art) have also been connected.

*Rājavāḷe*, on the other hand, accepts the derivation of *Yāska* from √*ṛ*, to go. According to N. W. the sense of IE √*ar*, 'to fit' was a semantic development of 'movement', which he says was the basic meaning of the IE and Indo-Aryan √*ar*. Dr. Siddhesvara contends that N.W. has failed to demonstrate how the sense of 'movement' could be developed into fitting. (SVEY. p. 55).

To Dr. S. Varma's contention, our answer is that phonology can only point to the root and suffix of a word, and not its meaning. Again, how far then the traditional meanings of

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



all the roots of *Pāṇini* would be acceptable to Comparative Philology? Moreover, prefixes, and suffixes, restriction and expansion of the meanings, pejorative tendencies, associative disturbances and other several causes are responsible for the change of meanings of the words. All these changes are beyond the sphere of a phonetician and grammarian. Grammar deals only with morphology of words, *Śikṣa* with phonetics, and it is only *Nirukta* that deals with the semantics of the Vedas (*Cf. Aṭhāpīdam antareṇa mantreṣv arthapratyayo na vidyate*, etc. Nir.1.15).

Therefore, Dr. S. Varma is not justified in his statement about *Yāska* that his derivations are phonetically sound but semantically unacceptable. Semantics is an evolutionary science and so the question of soundness and unsoundness does not arise.

The meaning of '*ṛta*' has to be decided according to the context in which it occurs. In the present context of *Mitra* (Hydrogen) and *Varuṇa* (Oxygen), '*ṛta*' can mean nothing else but 'water', Now, in view of the statement of the *mantra*, that *Mitra* and *Varuṇa* take or bring (*ā√dā*) '*an-ṛta*' out of '*ṛta*' by their own energy, we have to decide what form of water is '*ṛta*' and what is '*anṛta*'. We know that the elements are eternal and therefore, they are '*Satya*' (fr. *√as*, to be) *i.e.* ever-existent, and their molecules which form different objects are non-eternal because they do not exist eternally. Hence the elemental stage of matter is called '*ṛta*' and non-elemental '*anṛta*' which denotes their creative function. The gods *Mitra* and *Varuṇa* convert the '*ṛta*' the elements into '*anṛta*' *i e.* water in its liquid form by their energy *i.e.* union.

*Dákṣasya svéna manyúnā*: 'With *Dakṣa's* own energy.' The word '*dakṣa*' is derived from *√dakṣ vṛddhau sighrārthe ca I. Ā.*, *√dakṣ, gati-himsaṇayoḥ I. Ā.*; with the suffix '*ghañ*'. The accent falls on the first syllable by *Ñnityādirnityam* (*Pāṇ.* 6.1.197) *Yāska* has enlisted it in the synonyms of '*bala*' (Strength). The root in '*dakṣa*' is the same as in '*dakṣiṇā*' which *Yāska* derives from *√dakṣ, samardhayati karmā* or *utsāhakarmā* as in the word '*dakṣiṇa*' when implying the right hand. Thus, the root *√dakṣ* means 'to be energetic, but its Indo-European prototype '*déks*' means 'to take', Lith *desim*, the right hand of Gk. *dexiós*; Lat. dexter; Goth. *taihsus*. *Sāyaṇa* gives

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



different meanings to this word at different places *e.g.* 'the name of an ancestor or grand-father' (RV. 10.15.3), *'prarṛddham'* (*ātmānam*) *somam* (RV. 1.56.1), *'balam'* (RV. 1.2.9). Geldner translates it as Willenskraft.

The primary meaning of *'dakṣa'* is strength and all other meanings are secondary. Here the word means 'the sun', being the offspring of *Aditi*, the undivided whole (*Cf. Áditir hy ájaniṣṭa* (RV. 10.72.4, 5).

*Devayántaḥ* : desiring the gods. Nom pl. of *'Devayat'* from the denominative form *deva* and *kyac* by *'Supaḥ ātmanaḥ kyac'* (*Pāṇ.* 3.1.8), with the suffix *'Śatṛ'*. The *Sūtra 'Nacchandasy aputrasya'* (*Pāṇ.* 7.4.35) prohibits the change of *'a'* into *'i'* by *Kyaci ca* (*Pāṇ.* 7.4.33) and the lengthening of the vowel by *'Akṛtsārvadhātukayor dīrghaḥ'* (*Pāṇ.* 7.4.25). Due to *'Śap'* being *'pit'* and *asārvadhātukasvara* of *'Śatṛ'*, the accent is the same by *'Ekādeśa udāttenodāttaḥ'* (*Pāṇ.* 8.2.5).

The word *'Deva'* as derived from *√div krīḍāvijigīṣā-vyavahāra-dyuti-stuti-moda-mada-svapna-kānti-gatiṣu*, with the suffix *'ac'* by *'Nandigrahi'-(Pāṇ.* 3.1.134). The accent falls on the final syllable by *'Citaḥ'* (*Pāṇ.* 6.1.163). *Yāska* derives the word as *'dānād vā, dīpanād vā, dyotanād vā, dyusthāno bhavatīti vā* (Nir. 7.15) from different points of view and in different senses. (*Cf.* Indo-European *dyaus, divas* ; Lat. *jou, ju* in Jupiter, *Jovis* (*dyavas*) *Jovi* (*dyavi*) ; OE. *Tiw* ; O.H.G. *Ziu* ; O.N. *Tyr.*

*Āśrāváyantaḥ* : hearing ; from *ā-√śru-ṇic-śatṛ*. The *'a'* of *'Śap'* is unaccented and the suffix *'Śatṛ'* is also unaccented by *Tāsya*—(*Pāṇ.* 6.1.186) therefore, the accent falls on *'ṇic'*.

*Āyávaḥ* : rays of the sun. Pl. of *'āyu'* fr. *√i gatau* II. P. with the suffix *'uṇ'* by *'Chandasīnaḥ'* (*Uṇ.* 1.2), *Eti prāpnoti sarvān ityāyuḥ*—'one who reaches or gets all'. *Yāska* has enlisted this word in its plural form in the synonyms of *'manuṣya'* (Nigh. 2.3.17). He has explained the word as 'life' in Nir. 5-9; 8.22 ; 10.40 ; 11.6, 30, 36 ; 12.39 : and wind moving (*vāyur ayana*) in (Nir. 9.3) (*vide* I.A. to Nir. by L. Sarupa. p. 59). It appears that *'āyuḥ'* in neuter gender means life, and in masculine singular number it means the 'wind-god' who constantly moves (*vāyur ayana*, Nir. 9.3). But in plural *'āyavaḥ'*, as synonym of *'manuṣya'*, does not mean 'man' and not his son (*kāś.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



(On *Pāṇ.* 4.1.161) *Apatyārtho'tra nāsti eva* but according to *Pāṇini's 'Manor jātau añyatau suk ca'* (*Pāṇ.* 4.1.161), anything born of *Manu.* As *Manu* is the Sun, '*manuṣya*', being a synonym of *āyavaḥ* in plural, means the rays of the sun, (*Cf.* RV. 1.60.3 *mānuṣāsa āyavaḥ*). The word '*mānuṣāsaḥ*' shows that '*āyavaḥ*' are coming from *Manu,* the sun. Now, these rays are a type of *agni* (*Cf. Agnir vā āyuḥ*—Ś.B.6.7.3.7) which comes from the sun. Therefore, *Sāyaṇa's* explanation of '*āyavaḥ*' as 'men' is purely ritualistic and cannot be accepted. In the *Ṛgveda* '*āyavaḥ*' always mean the 'rays of the sun,' *i.e.* a type of *Agni.*

In the present stanza, too, '*āyavaḥ*' means sun's rays or *agni,* and they are '*devayantaḥ*' desirous of gods with '*stomas*', and appear as if reciting a *śloka*(*āśravayanta iva ślokam*). If the word *āyavaḥ* is translated as 'men', then the simile becomes absurd. Therefore, whenever, '*āyavaḥ*' comes in connection with the *Asvins,* it means the special type of '*Agni*' issuing from the rays of the sun and the *Aśvins* mean the sun and the moon (*Cf. Tat Kāv aśvinau? Dyāvāpṛthivyāv ity eke. Ahorātrāv ity eke. Sūryācandramasvāv ity eke*—Nir.12.1). The word '*aśva*' primarily means 'ray' and with the suffix 'in' by *Ata iniṭhanau* (*Pāṇ* 5.2.115) in the sense of *matup* (viz. *asyāsti, asminniti vā*), it means 'possessed of horses' *i.e.* rays (*Cf. Saptá yuñjanti rátham ékacakram éko áśvo vahati saptá-nāmā. Trinā'bhi-cakrám ajáram anarvám, yátremā' víśvā bhúvanā'ni tasthúḥ*—RV. 1.164.2. Here '*aśva*' means 'the sun' by *tāsthyāt* (See. *Kāś.* on *Pān.*3.1.144 '*Gehe Kaḥ*').

*Hayvā'* : with oblation. Instr. Sg. of '*haviḥ*'. It means raw material from the sun. *Devatāyai Dīyate tad haviḥ* (that what is given to gods is called *haviḥ viz.* oblation). With this oblation the *Āyavas* desire other gods.

*Pruṣāyánte* : drip; from √*pruṣ snehana-secana-pūraṇeṣu.* Here the canjugational sign '*śnā*' is replaced by '*śāyac*' by '*Chandasi śāyajapi*' (*Pāṇ* 3.1.84). Here '*śayac*' is followed by *Sārvadhatuka* suffix '*Jha*' (*ante*). The accent should have fallen on the conjugational sign, but according to the definition '*Vikaraṇasvaras tu satiśiṣṭo'pi la-sārvadhātuka-svaraṁ na bādhate,*' the accent falls on the initial syllable of '*ante*'. Again, by *Ekādeśa udāttenodāttaḥ*' (*Pāṇ.*8.2.5.), the contraction of the unaccented vowel

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



of the conjugational sign and the accented one of the suffix is accented.

*Dasrā* : beautiful, those who are exhausted. Voc. dual of '*dasra*' from √*dasu upakṣaye*, with the suffix '*rak*' by '*Sphāyi...*' (*Uṇ.* 2.13), *dasyati upakṣayati iti dasraḥ*. The accent falls on the suffix by '*Ādyudāttaś ca*' (*Pāṇ* 3.1.3.) *Sāyaṇa* derives it fr. √*dasi, daṇsana-darśanayoḥ*, also, saying '*āgamānuśās anasyānityatvāt-num-abhāvaḥ*'. But in the case of √*dasu*, he, says that the causative sense is included in the root (*antarbhāvita-ṇyarthāt*), and translates '*dasra*' as '*darśanīya*', beautiful (RV. 1.42.5). Dr. Siddhesvara Varma says that the meaning of the root √*das*, to finish, is a later development. He quotes the word '*dāsa*', a labour, which *Yāska* derives as '*dasyateḥ ; upa-dāsayati karmāṇi*' (Nir. 11.17) *i.e.* he finishes the tasks assigned to him, and says that this meaning, however, is possibly only a later development, the original IE meaning was 'to divide', as in the case of *dasyu*, it presumable came to mean 'to injure' and still later 'to finish. (SVEY p. 57).

On *dasyu*, he writes, *dasyu* (*dasyum* RV. 1.59.6) *dasyur-dasyateḥ, kṣayarthāt, upadasyanti asmin rasāḥ, upadāsayati karmāṇi*. (Nir. 7.23) 'a destroyer', as an epithet of *Sambara* (*megha*) is traced to √*das* 'decrease' lit. one who decreases the vapours (by not raining) or 'which reduces activity owing to bad weather'. The word, however, seems to be a term of abuse ; √*das* means 'to lack' and *dasyu*—, probably meant 'wretched', Indo-Eur. *des*—to divide, Nor.dial, *tasa* to separate the threads (SVEY.p.56).

As a matter of fact there is only one morpheme *viz. das*, in *dasyu, dāsa* and *dasra*, etc. and the original meaning is *upakṣaya* to become exhausted and the meanings 'to divide', 'to separate', 'to decrease', 'to be destroyed' are the expansion of the original meaning. *Dasyu* is called sambara because *agnivaiśvānara* kills the *megha i.e. rasa* is exhausted and changed into water and pours down on the earth. *Dāsa* is so called because work is exhausted by him as there is no more work to be done √*das* comes to mean 'to finish'. *Dasra* means one who is exhausted *viz.* the sun and the moon. They are so called to be exhausted because light and heat are coming from them.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Paváyaḥ* : fellies ; is the plural form of the word *pavi* which is *rathanemi* and is derived fr. √*pū pavane* 'to cleanse ' to purify. (*Cf.*Gk. *pur*; Umbr. *pir.*; Germ. *Feuer*; Eng. fire) with the suffix '*i*' by Aca *i* (*Uṇ.* 4.139). *Punātīti paviḥ.* The accent is on the suffix.

The clause '*hiraṇyaye rathe pavayaḥ pruṣāyante*' gives very beautiful picture of the sun. The very derivation of the *ratha* from √*ramu krīḍāyām* 'to rejoice' with the suffix *kthan* by *Hani-* (*Uṇ.*2.2.). *Ramate yasmin yen vā sa rathaḥ*' in which or by which one enjoys or rejoices is called *rathaḥ*, shows that the circumference of the sun is itself *rathaḥ* 'chariot' and *pavayaḥ* are the rays coming from the sun. These rays cleanse the earth by possibly driving away all the diseases on the earth. So due to *pavayaḥ Aśvins* are called physicians. The word '*vām*' denotes that these rays belong to the *Aśvins i. e.* sun and moon.

*Áceti* : known; pass. aor. 3rd. per. sing. of √*citi saṃjñāne*, 'to perceive'. In pass.voice, the '*cli*' of '*luṅ*' is replaced by '*ciṇ*' and then '*ta*' disappears by *Ciṇo luk* (*Paṇ.* 7.4.104). Augment '*aṭ*' comes by '*Luṅ-laṅ-*(*Pāṇ.*6.4.71). which is accented also.

*Ṛṇvathaḥ* : to go. Subj. 2nd per. dual of the root √*ṛṇu gatau* 'to go' VIII. P. A. Augment '*aṭ*' by '*Leṭo*' *ḍāṭau* (*Pāṇ* 3.4 94).

*Rathayújaḥ* : those who yoke the chariot, hence charioteers:— *ratham yuṅkte iti rathayuk te rathayujaḥ* 'one who yokes the chariot is called '*rathayuj*'. The word is derived from √*yuj yoge*, 'to yoke' (*Cf.* also Gk. *zeugnum*, *zugon*; Lat. *jungere*, *jugum* ; Lith. *jungus* ; Slav. igo; Goth. *juk*; Germ. *joh*, *joch* ; Angl. Sax. *geoc*; Eng. *Yoke*), with the suffix *kvip* by *Satsu* (*Pāṇ.* 3.2.61) forming a compound with ratha as the first member. The accent falls on the last syllable by *Gatikārko*—(*Pāṇ.*6.2.139).

As a matter of fact *rathayujaḥ* are the charioteers of the twin *Aśvins*. Generally there is only one charioteer for a chariot. But from this it seems that there are many charioteers of *Aśvins*. As explained above, *ratha* is the circumference of the sun and the horses are the rays of the sun. So '*rathayujaḥ*' must be the rays of the sun and by these rays the sun seems to be conveyed from one place to another. This is the word-

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



picture of the sun by the Vedic seer.

*Diviṣṭiṣu* : among those who desire to go to heaven. The word has been derived by *Devarāja Yajvā* from √*iṣ gatyām* 'to go' and √*iṣ icchāyām* 'to desire' with the suffix *ktin* by *Striyāṁ ktin* (*Pāṇ.* 3.3.94) and forming a compound with '*div*' as the first member. *Dyaurgamyate prārthyate vā yābhistāḥ* 'by whom heaven resorted and sought. G.M. says that the primary meaning of this word was 'to wish heaven', but later on prayer, sacrifice (See p. 606 G.M.W.B.). He has derived this word from '*div iṣṭi*'. Dr. S.V. has accepted the derivation and etymology of *Yāska* as conforming to comparative philology. He says that '*diva eṣaṇeṣu* (Nir. 6 22) an effort for heaven, is traced to '*div*—√*iṣ*' 'to seek' Old High Germ. *eiskon.* to seek. The different meaning given by *Sāyaṇa, Svāmī Dayānanda,* Geldner and others are not acceptable because they do not fit in with the context of the gods and are against the rules of grammar and etymology. The grammatical formation is transparent. The word is not '*aluk saptmī tatpuruṣa* compound because no where it is marked by *avagraha* in the *padapāṭha* as is in the case of *divi kṣitā*' (RV. 10.92.12) *diva yoniḥ* (RV. 10.88.7) etc. Therefore, this word cannot be derived from √*as, vuvi* 'to be' like *abhiṣṭiḥ* (RV. 1.9.1 ; 3.34.4) and *pariṣṭiḥ* (RV. 1.65.2 ; 8.88.6) *Iṣṭiḥ* is derived from √*iṣu icchāyām* 'to desire' and √*iṣ gatyām* 'to go' with the suffix *ktin* by *Striyāṁ ktin* (*Pāṇ.* 3.2.94.) in *bhāva. Eṣaṇam gamanaṁ vā iṣṭiḥ, divi eṣaṇam gamanaṁ vā yeṣāṁte diviṣṭayaḥ teṣu diviṣṭiṣu* 'whose desire and movement are in the heaven'. B.V. comp. by *Anekamanyapadārthe* (*Pāṇ.* 2.2.24). The accent falls on the first syllable by '*Bahuvrīhau prakṛtyā pūrvapadam* (*Pāṇ.* 6.2.1). The word *diviṣṭayaḥ* is used as an epithet of all-gods. As all gods move in the heaven, so they are called *diviṣṭayaḥ.*

*Adhvasmā'naḥ* : 'not falling down, unveiled', the Nom. plu. form of the stem *adhvasman* from √*dhvaṇsu avasraṇsane gatau ca* ; *1.Ā.* with the prefix *nañ* and suffix *manin* by '*Anyebhyo' pi dṛśyate* (*Pāṇ.* 3.2.75), and compound by *Gatikārkopapadānāṁ kṛdbhiḥ saha samāsavacanam prāk subutpatteḥ* (*Vā. Pāṇ.* 3.2.19). The accent falls on the final syllable by *Manktin-*(*Pāṇ.* 6.2.151)

Grassman has pointed out that '*adhvasmānaḥ*' is the epithet

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



of *'aśvajujaḥ'* (W.B.G.M. p. 50). Now the charioteers of the twin *Aśvins* are *adhvasmānaḥ, viz,* unveiled (*Cf.* M.W. p. 24) and unbefleckt, unsullied or immaculate ; unverdunkelt 'undarkening or unblack out' (see G.M.W.B. p. 50). Now, the sense is that the sun and the moon are among the all-gods whose movements are in the heaven (*diviṣṭiṣu*). The rays of the sun, *viz. aśvayujaḥ* are visible or unveiled or not black as in the case of other gods, whose rays are not visible.

*Vandhúre* : Loc. sing. of *vandhura*, is derived from √*bandh bandhane* 'to tie' with the suffix *'urac'* by *Madgurādayaśca* (*Uṇ.* 1.41). *Badhnāti saḥ bandhuraḥ*, 'one who ties is called *bandhurah*. (*Cf.* Zd. *band* ; Gk. pentheros ; Lat. *foedus, fides* ; Lit. *bindras* ; Goth. Angl-sax. *bindan* ; Germ. *binden* ; Eng. bind.) M.W. has suggested *'van-dhura'* than from √*bandh* 'the seat of a charioteer, the fore part of a chariot or place at the end of the shafts' (M.W. p. 919). In the opinion of Grassman, the word *'vandhura'* is derived from *'bandh'*. *Cf. tribandhura, aṣṭabandhura.* (G.M.W.B. p. 1211). There are two phonemes *'b'* and *'v'* but here it seems merely phonetic variations. The etymological meaning of the word *bandhura* is 'chariot' which unites the whole universe. The rays of the sun encompass the whole universe. Thus epithet is used for the twin *Aśvins, viz,* the sun and the moon.

*Śácībhiḥ* : 'with actions' from √*śac vyaktāyāṁ vāci* 'to speak out clearly, to be strong', *I. Ā.* with the suffix *'in'* by *In sarvadhātubhyaḥ* (*UṆ.* 4.144). The feminine suffix *'nīṅ'* by *Śārṅgaravādyaño ṅīn* (*Pāṇ.* 4.1.73). The accent falls on the first syllable by *Ñnityādirnityam* (*Pāṇ.* 6:1.197).

*Yāska* has enlisted this word in the synonyms of *'vāc'* (speech) (Nigh. 1.11) : *'karma'* 'action' (Nigh. 2.1) *'Prajñā'* 'wisdom' (Nigh. 3.9). Here the word *'śacībhiḥ* is read in connection with the *Aśvins* and the *Aśvins* are called *śacīvasū*. In the opinion of Durga and Skanda *śacī* is 'action' or rays of the sun (DNB. p. 385—*Víśvaméko abhí-caṣṭe śácībhiḥ* (RV. 1.164 44) *Svādhikārayuktaiḥ 'karmabhiḥ' abhivipaśyati anugṛhṇāti ādityaḥ*) : (SNB. p. 126 Part IV—*Viśvaṁ sarvam ekaḥ ādityaḥ abhicaṣṭe abhivipaśyati anugṛhṇāti. Ken ? Śacībhiḥ karmanāmedaṁ prakāśanarasa-dānādibhiḥ karmabhirityarthaḥ. Yāska* has *sarvamekoabhivipaśyati karma-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*bhirādityaḥ* (See p. 215. YN.). When the sun and the moon give us light, heat, nourishment, vigour etc., they are called *śacīvasū*, comprehenders of actions, speech, wisdom etc. (those who render mighty help, assistance, aid esp. said of the deeds of *Indra* and the *Aśvins*).

*Śacīvasū* : inspirer of actions. Vedic dual and epithet of the twin *Aśvins*. The comp. is *tatpuruṣa*. *Śacyāḥ vasū śācīvasū*. The word *vasu* is derived from √*vas ācchādane* 'to cover' *II.Ā.* with the suffix '*U*' by *Ṣṛ-(Uṇ.* 1.10) *Vaste ācchādayati iti vasuḥ*, 'One who covers or comprehends is called *vasuḥ*. Unaccented by *Āmantritasya ca* (*Pāṇ.* 8.1.19).

*Daśasyatam* : favour (us)—Impv. 2nd. per, dual of denominative *daśasya* from *daśas* (*Cf.* Lat. *decus*) of *kaṇḍvādi*. *Yak* by *Kaṇḍvādibhyo yak* (*Pāṇ.* 3.1.27). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Dasat* : withheld. Aor. inj. of √*dasu upakṣaye*, 'to become exhausted' '*aṅ*' in place of '*cli*' by '*Puṣādi*'-(*Pāṇ.* 3.1.54). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28). The absense of '*aṭ*' by '*Na māṅyoge* (*Pāṇ.* 6.4.74).

*Rātiḥ* : 'Donation' derived from √*rā dāne* 'to donate' with the suffix *ktin* by *Mantre bṛṣeṣa-(Pāṇ.* 3.3.96) and by *sūtra* the suffix is accented. It is better to derive it with the suffix '*ktic*' by *Kticktau ca saṇjñāyām* (*Pāṇ.* 3.3.174) because *rāti* is the name of special favour rendered by the twin *Aśvins*. The accent falls on the suffix by *Citaḥ* (*Pāṇ.* 6.1.163).

*Vṛṣapā'nāsaḥ* : 'by which or in which '*Vṛṣa*' (cloud) is protected', is derived from √*pā rakṣaṇe* 'to protect' (*Cf.* Zd. *pa, paiti* : Gk. *paomai, pre-pa-mai, po-n* ; Lat. *pa-sco, pa-bulum* ; Lith. *pe-mu.*) with the suffix '*lyuṭ*' by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). The dental '*n*' is changed into cerebral '*ṇ*' by *Vā bhāvakaraṇayoḥ.* (*Pāṇ.* 8.4.10), the augment '*asuk*' by *Ājjaserasuk* (*Pāṇ.* 7.1.50). The accent falls on the third syllable by *Gatikārakopapadāt-kṛt* (*Pāṇ.* 6.2.139). *Sāyaṇa* has taken this word as *Ṣaṣṭhī tatpuruṣa* compound which cannot be in conformity with the accent. *Svāmī Dayānanda* has explained it as '*bahuvrīhi*' which also cannot be accepted due to the *Gatikārakopapadāt kṛt* accent.

Grassman has put it as the adjective of '*Indavaḥ*' which is

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



merely the liquid water and the accumulation of liquid water is called cloud. Thus, *Vṛṣapānāsaḥ Indavaḥ* are merely clouds.

*Ādriṣutāsaḥ*—'pressed or produced by clouds.' Vedic plural. It is a *Tṛtīyā tatpuruṣa* compound' *Adribhiḥ sutāsaḥ iti Adriṣutāsaḥ*. The first syllable is accented by *'Tatpuruṣe'*-(*Pāṇ.* 6.2.2).

The word *adri* is enlisted by *Yāska* in the synonyms of cloud (*Cf. adbhiḥ*). The morpheme in *adri* and *adbhiḥ* is the same. In *adbhiḥ*, the morpheme *ad* means water, therefore in *adri* it also means water. The *Pāṇini sūtra* '*Apo bhi* (*Pāṇ.* 7.4.48) shows that '*ap*' and '*ad*' are separate morphemes but have the same meaning so they are interchangeable morphologically in different cases.

*Yāska* has derived '*adri* from √*ad* '*bhakṣaṇe*' to eat, *ā*-√*dṛ vidāraṇe* 'to tear' : *ā*-√*dṛ* to honour (See Nir. 4.4 : Nir 9.9 : Nigh. 1.10 : Nir. 2.21). He has also enlisted *adri* and *parvata* in the synonyms of a mountain (See Nir. 2.21 a *upara upala ityetābhyāṁ sādhāraṇaṁ parvatanāmabhiḥ*). Without understanding the idea of *Yāska*, Dr. S. Varma says that *Yāska* means mountain by *adri* in these places. But this statement of Dr. Varma is not correct. As a matter of fact, in these places *Yāska* explains *adri* as cloud and derives it as noted above. Dr. Varma says that 'Like other popular etymologies, a notable feature of *Yāska's* popular etymologies is that they are phonologically very loose and sometimes wild (SVEY. p. 27). Again he says that 'the word later acquired the meaning of 'cloud' by a poetical figure of speech, in view of the condensation of a cloud and occasional thunder and hail connected therewith' (p. 100 SVEY.). Dr. Varma has said so because he is a believer of the idea of ritualism in the Veda. As a matter of fact, the derivation of *'adri'* is phonologically correct and its meaning 'cloud' is absolutely appropriate. '*Ad*' in *adri* is water and is derived from √*ad bhakṣaṇe*, to eat (*Cf.* Skt. *Adbhiḥ*; Gk. *edo*; Lat. *edo*; Lith. *edmu*; Goth. *rt.* AT *pres. ita*; Eng. to eat; Arm. utem.) Water is called *'ad'* because it is eaten (*Cf. adbhakṣaḥ, vāyu-bhakṣaḥ* PMBh.) *Adri* is called cloud because water is split into vapour at the time of the formation of the cloud. So *Yāska* has derived from the root √*dṛ vidāraṇe*. He has taken the consonant '*r*'

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



only from *dṛ*. and prefix *ad* water. It is derived from √*ad* 'to eat' with the suffix '*krin*' by *Adiśadi*—(*Uṇ* 4.65)' one which eats is called *adriḥ*. The accent on the initial syllable by *Ñni*-(*Pāṇ*. 6.1.197). It may be derived from √*rā dāne* 'to give' with the suffix '*krin*' with '*ad*' as the first member of the compound means the giver of water, *i e*. cloud. So the primary meaning of *adri* is cloud and *Yāska* has always the same meaning in view in all his derivations. The ritualists took *adri* as stone because they were to press *soma juice*. This is an example of the expansion of the meaning of the word *adriḥ*.

*Udbhidaḥ* : 'who built forth', is derived from √*bhidir vidāraṇe* 'to split, to burst forth,' with the prefix '*ut*' and the suffix '*kvip*' by '*Satsu*'-(*Pāṇ*. 3.2.61) (*Cf*. Lat. *findo*; German *beissen*; Eng. bite). Here the word *Ud-bhidaḥ* qualifies *Indavaḥ* so it means the liquid water that bursts forth from the cloud and down on the earth. Here the accent is '*Gatikārakopapadātkṛt*. (*Pāṇ*. 6.2.139).

*Dāváne* : 'for rendering' is derived from √*dā dāne*, to give or to render, with the suffix *vani*. The accent falls on the suffix by '*Ādyudāttaśca*' (*Pāṇ*. 3.1.3).

*Sumṛḷīkáḥ* : benevolent. *Suṣṭhu mṛḍīkaṁ yasya asau sumṛḍīkaḥ*. The final syllable is accented by '*Nañsubhyām*' (*Pāṇ*. 6.2.172). *Mṛḍīkaḥ* is derived from √*mṛd sukhe*, 'to be gracious' VI. P. with the suffix *kīkac* by '*Mṛḍaḥ Kīkac*' (*Uṇ*. 4.24).

*Gahi* : Impv. 2nd pers sing of √*gam* 'to go' ; '*m*' of '*gam*' disappears by '*Anudātto*-(*Pāṇ*. 6.4.37) if followed by *ñit* or *kit* as '*hi*' is '*apit*' by '*Ser hy apic ca*' (*Pāṇ*. 3.4.87) ; '*apit*' is '*ñit*' by *Sārvadhātukam apit*' (*Pāṇ*. 1.2.4) Unaccented by '*Tiññatiñaḥ*' (*Pāṇ*. 8.1.28)

*A'ṅgirobhyo dhenúṁ devā ádattana* : The gods gave the cow to the *Aṅgirasaḥ*.

1. The word *aṅgiraḥ* is derived from √*agi gatau* 'to go, with the suffix '*asi*' and augment '*ruṭ*' by *Aṅgerasiḥ* (*Uṇ*. 4.236). *Aṅgati prapnoti sa aṅgiraḥ*, 'one who goes is called *aṅgiraḥ*'. The accent is on the first syllable by '*Vṛṣādīnāṁ ca*' (*Pāṇ*. 6.1.203). (*Cf*. Indo-Eur. prototype, *angiros* 'messenger' ; Gk. *angellos*, 'messenger', *aggelos* and *aggaros*).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



2. A description is given in the *Gopatha Brāhmaṇa* how *Aṅgiras* was born : "*Taṁ varuṇaṁ mṛtyumapyaśrāmyadabhyatapat samatapat tasya śrāntasaya taptasya santaptasya sarvebhyo 'aṅgebhyo raso akṣarat so aṅgaraso abhavat vā etam aṅgarasaṁ santamaṅgirā ityācakṣate parokṣeṇa, parokṣapriyā iva hi devāḥ bhavanti pratyakṣadviṣaḥ* (G.B. 1.1.17) (also *Cf.* F.S.V.E. p. 16).

3. The essence (*rasa*) of the limbs (*aṅga*) of *Varuṇa i.e. Prāṇa* (from the *Aṅga* and *Rasa*). *Aṅgiraso aṅgānāṁ hi rasaḥ*— (Ś B. 14.4.1.8).

4. *Prāṇa* from whom all the limbs gain their '*rasa*' from *Aṅga* and *rasa atohīmanyaṅgāni rasam labhante tasmādaṅgirasaḥ* J.UP.B. 2.4.2.8).

5. Apotheosis of live : coal (*aṅgāras*) *ye aṅgārā āsanste aṅgiraso abhavan yadaṅgāraḥ* (A.B. 13.10; 3.34) (*Cf.* Lith. *angh-s* 'coal' Indo-Eur. *ong.* 'coal').

From the quotations mentioned above, we can say that the word *Aṅgiras* denotes different phenomenon of the Nature. The word *aṅgiras* occurs in its different terminations as many as 92 times in *Ṛgveda*. In singular, it is used as an epithet of *Agni* (1.1.6; 31.17; 74.5; 112.18; IV. 3.5; 9.7; V. 8 4; 10.7; 11.6; 21.1; VI. 2.10, 16; VII. 60.2; 74.11; 75.5; 84.4; 102.17) and only once of *Bṛhaspati* (II 23.18) who is also a fire god (see. Max. Muller : SBE 32, 94, Mocdonell p. 101—104; Keith Ind. Myth 45; *Cf.* Hopkines (R. 1.136) who regards him priestly abstraction of *Indra*.

In plural, the word denotes a group of divinities, having a semi-mythical character (*Cf.* Hillerbrant V.M. 11.156—169; Macdonell V.M. 142-143) who breaking the mountain with *Ṛta*, released Dawns, Sun, Day and the banner of Dawns or *Uṣasas* (1.71.2; IV 2.15; 3.1; VI 65.5). The same thing seems to be meant (*Cf.* Max Muller : Lec. on lang. second series 475, Macdonell V.M. 111, 195 ff. Bergaigne Les Religion Vedique 2,200) when they are said to have themselves got the cows (1.62.2) or have accompanied *Indra* or *Bṛhaspati* in regaining the stolen dawn, sun or, as often said, the cows, the ruddy cows, so famous in the myth of *Paṇi* and *Saramā* (X. 108.8, 10; II.2.20; VI. 17.6; VII. 75.5; 73.3). Once being swallowed by *aṅgirasaḥ*,

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Indra* is said to destroy the darknes with the help of Sun and dawn, and to expand the peak of the earth and to make stable the heaven and medial earth (RV. 1.62.5). Once *Indra* is said to be the first runner with the power of *aṅgirasaḥ* (RV. 1.100.4). They are said to be the *Divasaputras*, the sons of heaven and donated the power to *Viśvāmitra* (the sun) to cast thousand rays (RV. III.53.7). *Indra* is said to kill the *vala* (the cloud) with the help of *aṅgirasaḥ* (RV. 6.18.5). The *Ādityas* (the sun) is produced by the *vaiśvānara agni* with the help of the *Maruṭas* (A.B. 3.34). They are the *Ādityas* (VII. 52.3) and also a group of *Pitaraḥ* (X. 14.6) and like them they are said to have found out hidden light or the *agni* hidden in the *Guhā* (V.11.6; X. 62.6. etc.).

The above description of *Aṅgirasaḥ* and *Aṅgiraḥ* shows that they are associated with the phenomena of light. It has been suggested by M.W. that "Among his sons, the chief is *Agni*, others are *Saṁvarta Utathya*, and *Bṛhaspati*: among his daughters are mentioned *Sinivālī*, *Kuhū*, *Rākā*, *Anumati* and *Akūpārā*- In the astronomy he is the planet Jupiter, and a star in Ursa Major. Masculine Pl. descendents of *Aṅgiraḥ* or of *Agni* (mostly personifications of luminous objects (See M.W. p. 8).

As a matter of fact there are three main types of *Agni*: 1. *Pavamāna* 2. *Pāvaka* and 3. *Śuci* (*Cf. Sa etāḥ tisraḥ tanūreṣu lokeṣu vinyadhatta. Yadasya pavamānaṁ rūpamāsīt tadasyāṁ pṛthivyāṁ nyadhatta. Atha yat pāvakaṁ tadantarikṣe. Atha yat śucitaddivi. Tadvā ṛṣayaḥ pratibubudhire* (Ś.B. 2.2.1.14). He then laid down in these three worlds those three bodies of his. That blowing (*pavamāna*) form of his, he laid down on this earth that purifying (*pāvaka*) one, in the ether and that bright (*Śuci*) one, in the sky. (*Cf. Agníḥ ṛ'ṣiḥ pávamānaḥ* (RV. IX 66.20) *Agni*, the seer purifying; *ágne pāvaka rociṣā* (RV. V. 26.1); *agníḥ śúcivratatamaḥ.* (RV. VIII 44.21); (*Cf. asau vā ādityo agniḥ śuciḥ* (T.B. 1.1.6.2). Each of these three *agnis* has different 15 types in V.P.

These three *agnis* have different names also; *Bhūpati*, *Bhuvanapati* and *bhūtānāṁ-pati* (See J.B. 2.41). The cause of the different names of one *agni* is due to a good many varieties of

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



functions of it. The important functions of *agni* is 1. *durdharsatā* 2. *jyoti* 3. *tapaḥ* 4. *pākaḥ* 5. *prakāśanam* 6. *śocam* 7. *rāgaḥ* 8. *laghuḥ*. 9. *taikṣṇyam* and 10. *ūrdhvagamanam*.

According to the M.S. there are five names of *Agni* 1. *tapaḥ* 2. *śociḥ* 3. *arciḥ* 4. *haraḥ* and 5. *tejaḥ*. This *arciḥ* is *aṅgiraḥ* and before the promotion of *aṅgiraḥ agni* was simply *aṅgāraḥ*. (*Cf. Atha ha vā agnirvaiśvānara itthamevāsa yatheme aṅgāraḥ. So'kāmayata śnuṣṭayo me jāyerann arcaya iti. Ete ha va asya snuṣṭayo yadarcayaḥ* J.B. 111 165). '*Śnuṣṭayaḥ*' are *aṅgirasaḥ* (see M.W. p. 1094); (*Pañca*. B).

Now it is clear that these *aṅgiraḥ* are flames. It is just possible that from the terrestrial *agni, arcayaḥ—aṅgirasaḥ*—flames are produced and they go to the medial and then to the heaven and then they have different names also. These *aṅgirasaḥ* are *śucayaḥ* in the sun and these *śucayaḥ* have 15 names :—1. *Śuciḥ-āyaḥ* (*agnirvā āyuḥ* Ś.B. 6.7.3.7). 2. *mahiṣaḥ*. 3. *sahasaḥ*. 4. *adbhutaḥ* 5. *vividhaḥ* 6. *arkaḥ* 7. *anīkavān*. 8. *vājasṛk* 9. *rakṣohā* 10. *yaṣṭikṛt* 11. *surabhiḥ* 12. *vasuḥ* 13. *annādaḥ* 14. *praviṣṭaḥ* 15. *rukmarāṭ*. These names are generally found in the *mantra* and *Brāhmaṇas*. Among them *vasuḥ* and *arkaḥ* are most important (See Bhag V.V.N. p. 212).

The *Aṅgirasaḥ* are the sons of *Āditya* (*Cf. Ādityébhiḥ Aṅgirobhiḥ* (RV. VII. 44.4). So it seems that this Mas. Plu. of the word *Aṅgiraḥ* denotes the thousand rays of the sun. (*Cf. Yuktā' hyasya hárayaḥ śatā' dáśa* (RV. VI. 47.18) : (*Sahasram haita ādityasya raśmayaḥ*, J. Up. B. 1.44.5., *Agne sahasrākṣa* (*Kapi*. S. 28.4 and R ˙. I.80.12).

*Agni* became the first *Aṅgiraḥ* (*Cf.* RV. 1.31.1) signifies the fact that *Agni*, for the first time became *Aṅgiraḥ*.

The downward rays of the suu are called *Aṅgirasaḥ* (*Cf. Tad ye ha vā eta ādityasya-udañco rásmayasta ādityaḥ Ye dakṣiṅāste Aṅgirasaḥ* (J.B. 2.366). *Ādityaḥ* are *gāvaḥ* (*Cf. Gāvo vā Ādityaḥ*. A. B. 4.27) *Aṅgirasaḥ* are also a kind of *Agni*. (*Cf. Aṅgirasāṁ vā eko' agniḥ*. A. B. 6.34.)

We have just seen that *Aṅgiraḥ*, a form of *Agni*, has been described differently in *Ṛgveda*. Any how, the word *Aṅgiraḥ* does not denot any historical person on the earth, but a celestial phenomena.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Dhenúm* : *gharma*, moisture : from √*dhet pāne* 'to suck' I.P. with the suffix '*nu*' by *Dheta icca* (*Uṇ.* 3.34) (*Cf.* Indo-Eur. *dhein, dhei* 'to suck, suckle', Av. *daenu* 'female of four-footed animal' Gk. *the-sasthai, gala-thenos, the-le* ; Lat. *fe-lare* ; Goth. *dadd-jan* ; Germ. *tā-an, tā-jan*). The suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Yāska* has derived the word '*dhenu*' from √*dhivi prāṇārthe* 'to nourish, statiate, satisfy'. *Dhinoti kṛtsnaṁ jagat iti dhenuḥ*; 'one who nourishes the whole universe is called *dhenu*' (*Cf. Āpo vai dhenuḥ āpo hīdaṁ sarvaṁ dhinvanti*, K.B. 12.1.).

The *dhenu* is the mother. (see. Ś.B.2.2.1.21 ; 5.3.1.4).

The *dhenu* is the present or gift for the queen of the sun. (see. Ś.B. 5.3.1.5).

There are twelve kinds of oblations (*Cf. Dvādaśottarāṇi ratnahavīṇṣi* ; *Kā. Śr. Sū.* 15.3) which are offered to the gods and with these oblations, different kinds of gifts are presented. *Dhenu* is also a gift of the queen and is given to the *Aditi*.

The word '*dhenu*' occurs many times in the context of *Aṅgiraḥ*. In some places, other synonyms of the word *dhenu* are also used in the context of *Aṅgiraḥ* :—

1. *Tváṁ gotrám áṅgirobhyo'avṛṇoḥ* : You (*O Indra* reveal the *gotra* (the group of rays) for *Aṅgiraḥ* (RV. 1.51.3) (also *Cf. Sāyaṇa, gotram gosamūham*).

2. *Yád áṅgirobhyo'vṛṇorápa vrajám índra* : What you disclosed the groups of the rays for *Aṅgiraḥ, O Indra* (RV. 1.132.4). *Vrajaṁ gavāṁ samūham iti Sāyaṇa* (see. *ibid*).

In support of this *Yāska's* synonyms of the rays may be seen which are fifteen in number. He gives '*gāvaḥ*' one of them. Again be gives fifty-seven synonyms of speech. Among them *gau, dhenā, dhenu* occur which should be taken into consideration for interpretation, because they are enlisted in the fifth chapter of the *Nighaṇṭu* also. In the fifth section of the fifth chapter are collected the names of deities of the aerial region. They include '*dhenu, gau* and *gaurī* also. So, according to *Yāska, dhenu*' is a deity of the aerial region. These names denote several objects according to the context in which they occur in the Veda. *Saramā, vāc, urvaśī, go, dhenu* and *aghnyā*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



are included here because they are the names of *'vidyut'* which belongs to the aerial region. (see. RNB. Eng. Tra. p. 210)

*Yāska* has quoted a stanza in which *dhenu* is *'abhīddho gharmaḥ'*. (see.

*U'pa hvaye sudúghāṁ dhenúmetā'ṁ suhásto godhúgutá dohadenām.*

*Śréṣṭhāṁ savaṁ savitā' sāviṣanno 'bhīddho gharmástádu ṣú prá vocam* (RV. 1.164.26).

The epithet *'abhīddaḥ'* kindled shows that *dhenu* is a particular type of *Agni*, which is of two kinds, kindled and unkindled. *Gharma* is composed of four thousands rays of the sun. (*Cf.*

*Cátuḥsahasraṁ gávyasya paśváḥ prátyagrabhīṣma ruśámeṣvagne.*

*Gharmáścittaptáḥ pravṛ'je yá ā'sidayasmáyastámvā'dāma víprāḥ.* (RV. V. 30.15).

At this stage it is difficult to say which are those rays that constitute *'gharma'*. These four thousands rays of the sun are said to form rain. The rest of the three and three thousands rays of the sun form snow and heat respectively. (see.

*Tasya raśmisahasraṁ tu varṣa-śītoṣṇa-nisravam.*
*Tāsāṁ catuśśatā nāḍyo varṣante citramūrtayaḥ. 26.*
*Candanāścaiva sādhyāśca kūtanākūtanastathā.*
*Amṛtā nāmataḥ sarvā raśmayo vṛṣṭisarjanāḥ. 27.*
*Himodgatāśca tābhyo'anyā raśmayastri śatāḥ punaḥ.*
*Dṛśyā madhyāśca bāhyāśca hrādinyo himasarjanā. 28.*
*Candrāstā nāmataḥ proktā mitābhāstu gabhastayaḥ.*
*Śuklāśca kuhakāścaiva gāvo viśvabhṛtastathā. 29.*
*Śuklā nāmataḥ sarvāḥ triśatā gharmasarjanāḥ. 30.*
*(Vā. p, 53.19-23; Bra. p. 24.26-30; M.P. 128.18-22)*

How the formation of rain takes place and what is the application of the *marut* along with the rays of the sun is described in MS. 2.4.8.*(Agnírvā itó vṛṣṭimíṭṭe. Marútoamútaścyavayanti. Tā'ṁ sū'ryo raśmíbhirvarṣati)* (also *Cf. Sómaṁ gā'vo dhenávo vāvaśānā'ḥ* RV. 9.97.35; Nir. 14.15.).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



At present *aṅgirobhyo devā dhenum adattana* (the gods gave the *dhenu* to *aṅgiraḥ*) describes the formation of rain. It is just possible that the gods *i.e. maruts* and others produce *dhenu i.e. gharma* and give it to the *angiraḥ i.e.* the rays of the sun to form rain water.

*Paúṃsyā* : energy, manly strength : the Vedic neuter plural. It is derived from the stem '*puṃs*' man with the *taddhita* suffix '*ṣyañ*' by *Guṇavacanabrāhmaṇādibhyaḥ karmaṇi ca (Pāṇ.* 5.1.124*). Puṃsaḥ bhāvaḥ karma vā pauṃsyam.* Here the *kārikā* says that *karma* is *kriā,* so primarily the deed of a man is called *pauṃsyam.* But its secondary meaning is strength. The accent falls on the initial syllable by *Ñni-(Pān.* 6.1.197). The plural suffix '*jas*' is replaced by '*śi*' by *Jaśśasoḥ śiḥ (Pāṇ.* 7.1.20) which disappears by *Śeśchandasi bahulam (Pāṇ.* 6.1.70).

*Dyumnā'ni* : 'rays, splendour, glory, majesty, power, strength'; derived (1) from √*dyu abhigamane* 'to go round about, to go against, to attack, to assail, II.P.; with the suffix '*na*' and augment '*m*'. The accent is on the suffix by *Ādyudāttaśca (Pāṇ.* 3.1.3*).* (2) from √*dyut dīptau* 'to shine', I.*Ā.* with the suffix '*na*' and '*t*' is replaced by '*m*'. *Dīpyate asau dyumnam* 'one that shines'. The accent as above.

*Yāska* has enlisted this word in the synonyms of wealth (Nigh.2.10) and again in the list of *padanāma* (Nigh. 4.2). It means glory or food (Nir. 5.5). (*Cf.* Indo. Eur. *diu-*, 'to shine'; Gk. *deelos* 'visible'). '*Dyumnam*' means rays, because the *Maruts* are generally associated with electricity (*Cf. Vātatviṣaḥ,* RV. V. 57.4) ; (*Sūryasyeva raśmayaḥ,* RV. V. 55.3); *Maruto raśmayaḥ, Tāṇ.* B. 14.12.9); (*Saṁ vidyutā dadhāti,* RV. V. 5.42). The epithet of the *Maruts* is '*vidyunmat*' *i.e.* having electricity (*Cf. vidyunmadbhirmarutaḥ,* RV. I.88.1). Macdonell is not right in connecting the *Maruts* with '*taḍit*' (lightning) because until and unless the particles of the *Maruts* do not come in contact with electricity, they cannot become *vidyunman* 'possessed of electricity'.

The father of the *Maruts* is *Agni* (*Cf. Táva vraté kavávyo vidmanā'paso'jāyanta marúto brā'jadṛṣṭayaḥ,* RV. I.31.1. The *Maruts* are the sons of the *Rudras* (*Cf. Rudrásya sūnávaḥ,* RV. I 85.1). *Rudra* is *agni (Cf. Tvámagne rudráḥ,* RV. II.1.6.): *Agnírvaí rudráḥ,*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Ś.B. 5.3.1.10, 6.1.3.10. Therefore, *Maruts* are the sons of *Agni*. Hence, as the word *dyumnāni* is connected with the *Maruts*, so it means rays.

*Jāriṣuḥ* : 'decayed' : from √*jṛ vayohānau* 'to decay' *(Cf.* Gk. *Jerus)* in Aorist 3rd per. plu. Unaccented by *Tiṅatiṅaḥ* (*Pāṇ.* 8.1.28). The augment *'aṭ'* is prohibited by *Na māṅ yoge (Pāṇ.* 6.4.74).

*Yád vaścitráṁ yugé yuge návyaṁ ghóṣādámartyam*—This line is very difficult to explain, Geldner has explained *'citram'* as the adj. of *'amartyam'* and *'navyam'* with *'ghoṣād'*. He has undoubtedly followed *Sāyaṇa*. *Sāyaṇa's* explanation is *'Citraṁ cāyanīyaṁ nānāvidhāṁ navyaṁ nūtanaṁ stotavyaṁ vā. Amartyam amaraṇadharmakaṁ martyeṣu durlabhaṁ vā yat asti ghoṣād ghoṣāḥ. Vyatyayena pañcamī. Śabdopetā gavādayo ghoṣopalakṣitā grāmanagarādayo vā.* Here the *'citram'* of the *Maruts* is said to be the new and immortal.

As a matter of fact, here particular type of rays are described. The *Maruts* live in *āpaḥ (Cf. Apsu vai marutaḥ, Kau.* B. 5.4*) Āpaḥ* are also called *marutaḥ (Cf. Āpo vai marutaḥ (*A.B. 6.30*)*. The formation of *'aśaniḥ'* lightning' is assigned to the *Maruts*. The *Maruts* desired *Agni* through the waters. The waters are the atoms of hydrogen and oxygen. They cut the heart of the desired *agni* and that became *'aśaniḥ'*. *(Cf. Maruta'dbhiragnimatanvan. Tasya tāntasya hṛdayam ācchindan. Sā aśanirabhavat.* T.B. 1.1.3.12*)* The *agni* is said to be the son of water *'Apāṁ-napāt'*. Most probably this *apāṁ-napāt* is *aśani* which is said to be produced through hydrogenic power. So in the middle region the *Maruts* desired *agni* and produced *aśani* through hydrogenic power. Apart from this *aśani, divyā aśani* is said to be produced by the *Maruts* through *Stanyitnu (Cf. Aśanirvai manuṣyairdevebhyo apakrāmata. Taṁ devā amanyanta. Ayam vāvedaṁ bhaviṣyatīti. Tasya marutaḥ stanayitnunā hṛdayam ācchindan. Sā divi aśanirabhavat, Kāp.* S. 6.7*)*. This *divyā aśani* seems to be the heavenly lightning. The *Maruts* are related to the three worlds. The *Maruts* are as great as the sky *(*RV. V.57.4*)*; they surpass heaven and earth *(*RV. X. 77.3*)* and no other can reach the limit of their might *(Cf.* I.167.9*)*.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



At present the very line '*Yadvaścitraṁ yuge yuge navyaṁ ghoṣād amartyam*, may denote the phenomenon that take place at the time of rain. The *amṛta* in *Ṛgveda* is water and *navya* is the adj. of *amartya*. Thus '*navyam amartyam*' means the newly formed rainy water. This view is supported by the repetition of *yuge yuge*. This repetition takes place in '*vīpsā*' which denotes the proper time or the time scheduled for the rainy season. When used singly, *Yuga* denotes the astronomical time. (*Cf. daśame yuge, prathame yuge* etc.). So the phrase '*yuge yuge*' certainly denotes the rainy season. *Sāyaṇa* has also explained it as proper time, daily, etc. So the meaning of the sentence is 'It is strange that from your sound, the fresh rain water is announced which is brought by the *Maruts*. *Ghoṣa* seems to be a particular type of a sound of the *Maruts* and the *Maruts* are known by their sound. The sound which they produce is often referred to in the Veda (RV. I.169.7) and is called thunder (RV. I.23.11), but it is also the sound of the winds (RV. VII. 56.3). At their approach as it were, heaven roars with fear. (RV. VIII. 7.26) They are often described as causing the clouds to quake as well as making the earth or the two worlds tremble (PVS. 2.73). With the fellies of their cars they send the clouds (RV. 1.64.11 ; V. 52.9). When they come with winds, they cause the clouds to tremble. (RV. VIII. 7.4). They come with the winds (RV. VIII. 7.3, 4, 17) and take them as their steeds (RV. V. 58.7). This shows that *Maruts* are different from the winds.

The word '*Amartyam*' should be taken to mean 'water' because this word itself means water and one of the main functions of the *Maruts* in the *Ṛgveda* is to shed rain. They are clothed with rain (RV. V. 57.4). They rise from the ocean and shed rain (RV. I.38.9). Milking the unfailing well (*i.e.* the ocean), they blow through the two worlds with rain (RV. 1.64.6 ; VIII. 7.16). Rain follows them (RV. V.53.10). They bring water and impel rain (RV. V. 58.3). They obscure their brilliance with rain (RV. V. 59.1). They cover the eye of the sun with rain (RV. V. 59.5). They create darkness with the clouds when they shed rain (RV. I.38.9). They scatter mist when they speed with the winds (RV. VIII. 7.4). They raise

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



waters from the sea to the sky and discharge them from the sky upon the earth (AV. IV. 27.4). They assume a golden colour when they make water with the steed. They also avert heat (RV. V. 54.1). But they likewise dispel darkness (RV. VII. 56.20), produce light (RV. 1.86.10), and prepare a path for the sun (RV.VIII. 7.8). They are also said to have measured out the air (RV. V. 55.2) They stretched out the terrestrial regions as well as the bright realms of heaven, and apart the two worlds. (RV. VIII. 83.9, 11) (see. Macdonell V.M. p. 80).

Apart from this watery function, the *Maruts* are engaged in the function of the light also. This is the '*citra*' (or cosmic dust) of the *Maruts* (*Cf.* All the existing information leads naturally to the hypothesis that cosmic radiation originates in the expanding of supernovae and possibly also of novae, coming out into the interstellar medium from the envelops of these stars, (which lie in the region of the galactic plane). Cosmic particles fill the whole quasispherical galaxy, and there they lose their energy, mainly as a result of nuclear collisions—J.G. Wilson and S.A. Wouthusen : Progress in Elementary Particles and Cosmic Ray Physics, Vol. IV. p.390, 1958).

So, it seems that these cosmic particles or the *citra* of the *Maruts*, are the cause of the newly rain water at every rainy season and they are praised by the seers.

*Marutaḥ* : The word *Marutaḥ* is derived from √*mṛ prāṇatyāge*, 'to die', VI. *Ā*., with the suffix '*uti*' by *Mṛgrorutiḥ* (*Uṇ.* 1.94). The accent is on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). Here unacceuted by *Āmantritasya ca* (*Pāṇ.* 8. 1 19).

*Yāska* has given three interpretations of this word—"*Athāto madhyasthānā devagaṇāḥ. Teṣāṁ marutaḥ prathamāgāmino bhavanti. Maruto mitarāviṇo vā. Mitarocino vā. Mahad dravanti iti vā.* (Nir. 11.13). In spite of what Dr. L Sarupa, Durga, Skanda and Pt. Satavalekara & others have explained, the Nirukta Text should be read as '*Maruto*' *mitarāviṇo vā* '*amitarocino vā*', which conforms to the thought contend in the hymns of the *Maruts*. Skanda, on the other hand, derives the word as '*Mahad dravanti, mahaduccair dravantīti vā, mahad antarikṣaṁ dravanti iti vā.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Macdonell suggests that the etymology being uncertain, it can throw no additional light on the beginnings of the conception. The root appears to be *√mer*, but whether in the sense of 'to die', 'to crush' or 'to shine', it is hard to decide. The latter meaning, however, seems to accord best with the description given of the *Maruts* in the *Ṛgveda*. (see. Macd. V.M. p. 81). Macdonell's opinion about the uncertainty of the etymology of this word is due to the three interpretations of *Yāska* In his Vedic Grammar for students, he has given only two roots—(1) *√mṛ* : 'to die' (2) *√mṛ* 'to crush'. He has not given the third root which means 'to shine'. His basis of the third meaning is only the *mantras* in the *Ṛgveda*. When *Yāska* gives many etymologies of any word, it does not mean that he is not aware of the definite meaning of the word. He only tries to interpret all the epithets of that word found in the Vedas which cannot be derived only from the original root. In his derivation he always keeps the meaning in view (*artha-nitya*), and suggests the etymologies which conform to the different meanings. Likewise, in the case of *Marut*, too, Macdonell has suggested to derive the word from a root *mṛ* which means 'to shine'. *Yāska* thinks that this word consists of two parts '*ma*' and '*rut*'. He takes only '*r*' from the root '*ru śabde*', 'to sound' or from '*ruc kāntau*, 'to shine' or from the root '*dru*, 'to go'. These etymologies of *Yāska* and Skanda are not according to the strict grammatical formation of the word but in confirmation to the meaning of the word, because Nirukta follows the doctrine of '*Artha-nirvacana*' but not of "*Śabda-nirvancaa*".

*Dadhyáṅ* : 'the kindler of the fire' : from *√añcu gatau* : 'to go', I.P. with the prefix *dadhi* by *Ṛtvik-(Pāṇ.* 3.2.59). *Dadhi añcatīti Dadhyaṅ*, 'one that generates *dadhi*' ; '*n*' drops by *Aṇiditām-(Pāṇ* 6.4.24) : *num* by *Ugidacām-(Pāṇ*, 7.1.70) : c in *dadhi a-n-c* drops by *Saṁyogāntasya lopaḥ* (*Pāṇ.* 8.2.23) ; *n* changed into *ṅ* by *Kvinpratyayasya kuḥ* (*Pāṇ.* 8.2.62). The accent falls on the last syllable by *Gatikārako-(Pāṇ* 6.2.139).

*Yāska* gives the etymology of this word as '*Dadhyaṅ pratakto dhyānamiti vā pratyaktamasmin dhyānamiti vā* (Nir. 12.23), On this Durga says '*Dadhyaṅ Manuḥ Atharvā iti tritvapakṣe Āditya evaite tadguṇayogād bhavati, dyusthāne samāmnāt, pṛthaktve*

CC-O. State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*punardyusthānāḥ tatsahacāriṇa ete ṛṣayaḥ, Dadhyaṅ 'pratyakto dhyānaṁ' pratigato dhyānam iti, dhyānārambhaṇe hyeṣa uktaḥ svam adhikāram anutiṣṭhati. Athavā 'pratyaktam asmin dhyānam iti vā' adhikaraṇakārakaṁ tathā hi tasmin dhyānakāryaṁ saphalaṁ lakṣyata iti* (see. Durga *Bhāṣya*, Nir. 12.33). Skanda explains the etymology of *Yāska* as follows : '*Dadhyaṅ kasmāt ? Pratyakto dhyānam iti vā. Pratyakta iti añcerniṣṭhānatve rūpam. Pratigato dhyānaṁ rasadānādisvakarmādhikārānuṣṭhānādiviṣayacintām. Athavā dhyānaṁ lokasya kṛtyākṛtyaviṣayaṁ lokapālakatvāt. Tad dhyānaṁ pratyaktaḥ pratigacchataḥ. Pratyaktaṁ dhyānam asmin iti vā. Kārakavinyāsamātrametat* (see. *ibid.* Nirukta Skanda *Bhāsya*). (Also *Cf. Dadhyaṅ ca ete trayaḥ, viz. Atharvā, Manuḥ, Dadhyaṅ, Ādityatejo 'vasthāviśeṣaḥ*, (see. Nir. 12.34. Skanda *Bhāsya.*). Apparently, *Yāska* has derived the word *Dadhyaṅ* from two roots (1) √*dhyai ceṣṭāyām* and (2) √*añcu gatau*. But the Grammarians derive it from the root √*añcu gatau*, with the *upapada dadhi*, which they derive from the root √*dhyai ceṣṭāyām* or √*dhā dhāraṇe*, 'to sustain' (*Cf. Dadhiśāyyaḥ*, derived by *Dadhāte-(Uṇ.* 3.97*)*.

Dr. S.Varma is of opinion that if this name embodies this tradition, it may go back Indo. Eur. *dhaiā* 'to see' ; *Cf.* Av. *daenā*, "religion' ; Modern Pers. *didan* 'to see' ; Lith. *dimsta 'seems'* (SVEY. p.103*)*.

The very etymology of *Yāska* shows that *Dadhyaṅ* is some phenomena related to the sun as Skanda has suggested. *Yāska's* remark that *Dadhyaṅ* is so called because his *dhyāna* 'attention' is *pratyakta* 'diverted'. Scientifically speaking, it is a form of light or rays, which are transformed into some kind of energy. This is supported by the legend quoted by *Ācārya Sāyaṇa* on (RV. I.116.12). The legend runs thus—"*Indro dadhīce pravargyavidyāṁ madhuvidyāṁ copadiśya yadi imam anyasmai vakṣyasi śiraste chetsyāmītyuvāca. Tato'śvinau aśvasya śiraśchitvā dadhīcaḥ śiraḥ pracchidyānyatra nidhāya tatrāśvyaṁ śiraḥ pratyadhattām. Tena ca Dadhyaṅ ṛcaḥ sāmāni yajūṁṣi ca pravargyaviṣayāṇi madhuvidyāpratipādakaṁ brāhmaṇaṁ cāśvinavadhyāpayāmāsa. Tad Indro jñātvā vajreṇa tacchiro'cchinat. Athāśvinau tasya svakīyaṁ mānuṣaṁ śiraḥ pratyadhattām iti Śāṭyāyana-Vājasaneyayoḥ prapañcenoktam*". This legend is the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



summary of *Yajñavalkya's* legend in, *Ś.B.* 14.1.1.18 to 25. It is related when *Maharṣi Yājñavalkya* deals with the formation of *'gharma' pravargya* (water). The legend shows close relationship between *Indra, Dadhyaṅ* and the twin *Aśvins*. In RV., AV. & VS. *Dadhyaṅ* is usually called the son of *Atharvan*. (see. *Tamu tvā dadhyaṅṅṛṣiḥ putra īdhe atharvaṇaḥ. Vṛtrahaṇaṁ purandaram* (RV. 6.16.14). *Indra* is said to be the form of *Atharvan* (see. *Evā' mahā'n bṛhāddivo atharvā' vocat svā'ṁ tanvam indrameva.* '*Atharvā* whose expansion is up to the heaven told *Indra*, his own form'; AV.V. 2.9). *Indra* slained *Vṛtra* with the bones of *Dadhyaṅ*. (see. *Icchánnáśvasya yácchíraḥ párvateṣvápaśritam.* (RV. 1.84.14)

*Makṣikā* is said to ask for '*madhu*' water from the twin *Aśvins* (see. *Utá syā' vāṁ mádhumanmákṣikārapat.* (RV. I 119.9). This *makṣikā* seems to be the dust particles on which the water vapour is deposited otherwise there is no sense of this word *makṣikā* in the context of *Aśvins* who are the celestial deities.

*Atharvā* is said to agitate *Agni*, at first, in the middle region. That agitated *Agni* was the killer of the demon (*vṛtra*) 'cloud' and devider of the city of the cloud. (see :—

*Purīṣyo'si viśvábharā átharvā tvā' práthamo níramanthadagne.*

*Tvā'magne púṣkarādádhyátharvā níramanthata. Mūrdhnó víśvasya vaghátaḥ.*

*Támu tvā dadhyáṅṅṛ'ṣiḥ putrá īdhe átharvaṇaḥ. Vṛtraháṇaṁ purandarám* (VS. XI. 32, 33).

It is just possible that the *Dadhyaṅ* is also the kindler of *Indra* and the showerer of water during his movement in the middle region. (see. *Támu tvá pāthyó vṛ'ṣā sámīdhe dasyuhántamam. Dhanañjayáṁ ráṇe raṇe.* (VS. XI. 34).

Now from the above assumption, it is clear that *Dadhyaṅ* is not a sage living on the earth but a sage in the middle air. And so the sage *Dadhyaṅ* must be a kind of rays or light of the sun which is changed into electricity (*Indra*) who causes the rain to pour. And this change of rays takes place in the middle air. Thus the word '*asthi*' in context of *Dadhyaṅ* is used metaphorically in *Rgveda*. The sage *Dadhyaṅ* is the son of

CC-O. UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Atharvā*, the originator of *Agni* on the earth. The explanation of *Atharvan* by *Yāska* confirms this view. *Atharvā* is one who does not move. (*Atharvāṇo 'thanavantaḥ*). *Tharvatiścaratikarmā. Tatpratiṣedhaḥ.* (Nir. 11.18). From this explanation of *Atharvan*, it seems that the first originator of *Agni* on earth, *viz. Agni* itself as *Atharvā* does not move fast. Now it is very difficult to understand how this *Agni* of the earth goes to the sun and the *Agni* of the sun comes to the earth. In the Vedas both the statements are found. The earth is called the cause of *Agni* (*Yoni*), and the middle region is called the centre of *Agni* (*Nābhi*), and the birth place of *Agni* is the highest heaven. (*Diví te jánma paramámantárikṣe táva nā'bhiḥ pṛ'thivyāmádhi yónirít.* (VS. XI.12). This description of the birth of *Agni* begins from the earth and ends in the highest heaven. In this connection it is not out place to mention the different velocities of motions of this *Agni*, *viz*, rays or light in the highest heaven, in the middle region and on the earth. This movement begins from the heaven. *Viṣṇu*, the comprehensive rays of the sun move in the highest heaven and the velocity of the rays is *Jagatī chandas* in heaven, *Triṣṭup* in the middle region and *Gāyatrī* on the earth. (See. *'Diví víṣṇurvyakraṇsta jāgatena cchándasā.. antárikṣe víṣṇurvyakraṇsta traíṣṭubhena cchándasā... pṛthivyā'm víṣṇurvyakraṇsta gāyatréṇa cchándasā* . (VS. 2.25). Here *chandas* appears to be wave and *jagitī*, the velocity of speed. Like other waves, the waves of *Agni*, the rays and *Maruts* are also long, short and medium. The *Maruts* are possessed of short waves (*Cf. Yāni kṣudrāṇi chandāṇsi tāni mārutam.* Jam. B. 17.1.3). *Jagatī* is composed of 48 syllables, *Triṣṭup* of 44 and *Gāyatrī* of 24. Now it is very difficult to say as to what is the importance of these metres. But from this it is clear that the velocity of speed of the rays in the heaven is highest, medium in the middle region and low on the earth. But what is the exact velocity of speed, can be calculated by the Scientists, in this light of the vedic *mantra* quoted above.

So the slowest speed of *Viṣṇu*, seems to be possessed by *Agni* in the name of *Atharvā*. As *Dadhyaṅ* is the son of *Atharvā*, it seems that *Dadhyaṅ* has connection with *Atharvā* on the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



earth and goes to the middle region from the earth. But this conception of *Dadhyaṅ* from earth to the middle region is very difficult to explain at this time.

*Priyámedhaḥ* : having good sacrifice : It is expounded in B.V. comp. as '*priyā madhā yasya*' *saḥ priyamedhaḥ*, 'whose sacrifice is dear'. *Yāska*, *Sāyaṇa* and others have also derived in B.V. (see. Nir. 3.17). The accent falls on the last syllable of the first member of the comp. by *Bahuvrīhau prakṛtyā pūrvapadam* (*Pāṇ.* 6.2.1).

Like *Aṅgiraḥ*, *Atharvā* and *Dadhyaṅ*, *Priyamedha* is also something signifying *Agni*. As shown in the previous chapters, with regard to other deities, *Priyamedha* is also not a seer residing on the earth. In vedic pantheon, the seer has some typical characteristics. In the *Ṛgvedic* hymns, there are descriptions of several *ṛṣi*, *deva* and *pitara*, but they are not found in the classical sanskrit literature. They have different meanings and significances in the *Ṛgvedic* hymns. It must be noted that they do not signify any human being on the earth. They always denote some creative aspect or process of the universe. From this point of view, the *Ṛṣi* denotes some agent of activity, movement etc., being derived from √*ṛṣi gatau* 'to go', 'to move' with the suffix *i* by *Igupadhāt kit* (*Uṇ* 4.120). *Ṛṣati gacchati prāpnoti jānāti vā saḥ ṛṣiḥ.*

According to the root-born theory, *Agni* is also *ṛṣiḥ*. As a matter of fact, the original creative energy of the universe may also be termed *Ṛṣiḥ* and the descendants of the original *Ṛṣi* would also be *Ṛṣi* such as *Dadhyaṅ*, the son of *Atharvā*.

Now in *Ṛgveda*, there are two kinds of epithets of gods, (1) concrete and (2) abstract. The instances of the concrete epithets are the effects of the original energy, having manifest existence, such as *Dadhyaṅ*. *Dadhyaṅ* is the effect of *Atharvā* and is manifested in the form of electricity, called by the name of *Indra*. But such epithets as simply speak of some general tendencies of the gods, are called the abstract epithets, such as *Kavikratuḥ* and *Hotā* etc. of *Agni*. So here *Priyamedha* is one of the concrete epithets of *Agni*. The whole of creation depends on the activity of *Agni*, and this is called the *medhā* of *Agni*. *Medhā* appears in *Aśvamedha* etc. which means to know, to

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



hurt, to meet. This word may be derived from √*mit* or √*mith* 'to unite, to couple, to meet (as friend or antagonist), alternate, engage in altercation , to dash together. *Agni* is engaged in all these activities, for sake of creation of the universe, whether old or new. Therefore, a type *Agni* is called *Priyamedha*.

The word *Priyamedha* occurs foruteen times in *Ṛgveda*, generally in the context of *Indra*. The '*harī*' two horses of *Indra* are praised by *Priyamedha*. (RV. VIII. 6.45). Here the word *Harī* only in dual signifies the positive and the negative power of the electricity (*Indra*) which unites oxygen and hydrogen into water (*soma*). The twin *Aśvins* are said to have praised *Priyamedha* (RV. VIII. 5.25). Here the twin *Aśvins, viz.* the sun and the moon are also said to protect *Priyamedha, Atri* and *Kaṇva*. With all their strength *Priyamedha* praised the twin *Aśvins* (RV. VIII. 8.18) Here the 'metre' is *Ārṣīvirāḍanuṣṭup* and '*svara*' is *gāndhāra*, so in this verse there is some description of terrestrial region. Again, the twin *Aśvins* are also said to be praised by *Priyamedha*, with all their strength (RV. VIII. 87.3), but metre here is '*bṛhatī*' and *svara* is '*madhyama*', so the description seems to be of the middle region.

The *vayaḥ* type of rays as well as the *Priyamedhaḥ* showering blessings approached *Indra*, the deity of mid-region. *Indra* is asked to sweep away the darkness and to deliver light as the unraveller of the entangled net. (RV. X. 73.11). Here the metre is *nicṛt-triṣṭup* and the *svara* is *dhaivata* : so the description is that of the higher middle region. The stanza gives the description of the morning.

So *Priyamedha* seems to be one of the rays of the sun which starts from the sun towards the earth with speed varying high to low according to the metre. *Agni* is the general name of luminous things. It lives in the heaven, middle region and on the earth, hence it is called '*trivṛt*'. *Trivṛt* is so called because it dwells in all the regions. The earth is *yoni* (abode or place of rest), the middle region is its centre and the heaven is its birth-place (see *Divi te jánma paramámantárikṣe táva nā'bhiḥ pṛthivyā'mádhi yónirít.* (VS. XI.12). The rays of the sun extend to the heaven, middle region and the earth. (*Anu sū'ryasya purutrā' ca raśmī'nánu dyā'vāpṛthivī' ā' tatantha.* (VS. XI.17), *Agni* is said not to hurt the earth. (see, *Áhiṃsantaṁ*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*pṛthivyā'ḥ sadhásthādagnim.* (VS. XI. 28). So *Priyamedha*, the rays of the sun, are also *Agni*. By the expansion of the meaning of the *Agni*. In the Vedic period all forms of luminosity were considered to be the various forms of the god *Agni*. Here the seer *Priyamedha* knew the birth of *Agni* implies that *Priyamedha* became the *Ṛṣi*, the moving or active force of *Agni* in the form of the sun. And so *Priyamedha* is not god but only a *Ṛṣi* whose concern is to move from higher region to lower region.

*Priyamedha* is also a descendant of the seer *Aṅgiraḥ*. So it seems that as soon as the rays start from the sun downwards, they are said to be *Priyamedha*, because the sacrifice begins from the sixth heaven as shown by the metre *Bṛhatī*. *Aṅgiraḥ* simply means one who starts moving but *Priyamedha* denotes the state when *Aṅgiraḥ* starts with some actions *Priyamedha* is *suparṇa* of *vayaḥ* types which moves with sound. (see. RV. X. 73.11).

*Káṇvaḥ* : violent rays. It is derived from √*kaṇ śabde* 'to sound', I.P. and from √*kaṇ nimīlane* 'to wink', with the suffix *kvan* by *Aśupruṣi-(Uṇ.* 1.149). *Kaṇati stotralakṣaṇaṁ śabdaṁ karoti, kaṇyate stūyate vā, nimīlayati parān vā svatejasā saḥ kaṇvaḥ.* (DNB. 278).

*Yāska* has enlisted this word in the synonyms of '*medhāvī*' *viz.* wise. As a matter of fact, *medhāvī* means 'possessed of *medhā*' 'meeting'. Therefore one who mixes with others for different purposes is called *medhāvī*. *Kaṇva* is *medhāvī* because he mixes with others for a good many functions. *Kaṇva* as *Aṅgiras* etc. is the name of a certain type of *Agni* which makes many compositions with light, heat, rays, etc. This process of *Agni* mixing with other things is called sacrifice.

*Kaṇva* with his different relatives, mentioned in the *Ṛgveda* are (1) *Kaṇvaḥ* (2) *Kaṇvavat* (3) *Kaṇvamant* (4) *Kaṇvasya sūnavaḥ* (5) *Praskaṇva* (6) *Kāṇvāyanaḥ*.

These names are often used in the 8th *Maṇḍala* of the *Ṛgveda*. The authorship of that book as well as part of the first is attributed to this family. A descendant of *Kaṇva* is also denoted by the name in the singular, either alone (RV. I. 48.4) and probably elsewhere or accompanied by a patronymic,

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



as *Kaṇva Nārṣada*. (RV. I.117.8; AV. IV. 19.2; Ludwig. Translation of the *Ṛgveda*, 3.1.50) and *Kaṇva Srāyasa* (TS. 5.4.7.5; KS. 21.8; MS. 3.3.9.) besides in the plural the *Kaṇvas Sauśravasas* (KŚ. 13.12). There is also *Vatsa Kāṇva* in the Śā. Ś.S. 16.2 20. The *Kaṇva* family appears to have been connected with the *Atri* family, but does not seem to have been of great importance. In one passage of the AV. 2.25. (*Cf. Vārtika* on *Pāṇ.* 3.1.14), they seem to be definitely regarded with hostality. (see. Mac. V.I. p. 134).

'*Kaṇva* is mentioned in an enumeration of ancient ancestors such as *Manu* and *Aṅgiras* (RV. I.139.9). The gods gave *Agni* to *Kaṇva* and others, who kindled him and were blessed by him (RV. I.36.10, 11, 17). *Agni* helped *Kaṇva*, as well as *Atri*, *Trasadasyu*, and others in battle. (RV. X. 50.5), and is spoken of as a friend and chief of the *Kaṇvas* (RV. X.115.5). The *Maruts* bestowed wealth on *Kaṇva* along, *Indra* conferred gold and cattle on *Kaṇva* along with *Turvaśa* and *Yadu*. (RV. VIII. 7.18). The *Aśvins* are several times said to have helped *Kaṇva* (RV. I.47.5; 112.5; VIII. 5.25; 8.20). He was blind when succoured by the *Aśvins* (RV. VIII. 5.23), was resorted his sight (RV. I.118.7).

Now who is this *Kaṇva* to whom *Ṛgvedic* hymns are assigned ? Who is that *Ṛṣi Kaṇva* to whom the *Kāṇva-Saṁhitā* is assigned ? Is there any similarity between these two *Kaṇvas* ?

On the eternal evidence of *Āditya-Purāṇa*, *Kaṇva* of *Kāṇva-Saṁhitā* is different from the *Ṛgvedic Kaṇva* and his descendants. *Kaṇva* of *Kāṇva-Saṁhitā* is the disciple of *Yājñavalkya* and the grand disciple of the seer *Āditya*. He was the son of *Bodhāyana*. *Kaṇva Bodhāyana* is famous for his *Kāṇva-Saṁhitā* as he is the founder of the white *Kaṇva* school. (see.

*Baudhāyanapitṛtvācca praśiṣyatvād Bṛhaspateḥ.*
*Śiṣyatvād Yājñavalkyasya Kaṇvo'bhūn mahato mahān.*
(*Āditya-Purāṇa*).

Now we have seen that this *Bodhāyana Kaṇva* is the historical person to whom the *Kāṇva-Saṁhitā* is assigned but there is no historical evidence of *Ṛgvedic Kaṇva* and his descendants. The seer *Kaṇva* and his family which are found in the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*Ṛgvedic* stanzas, are not any historical persons because they existed before *Kaṇva* of *Kānva-Sanihitā*. From a comparative study of the *Ṛgvedic* stanzas, it becomes clear that all the seers to whom *Ṛgvedic* stanzas are assigned are not historical persons but represent the different creative aspects of the universe. Under these great headings of the *Ṛgvedic* seers, all the stanzas should be interpreted. So *Yāska* has said '*Ṛṣayo mantradraṣṭāraḥ*', the seers of the *mantras* reveal their meaning. Taking this view into consideration, the seers *Kaṇva, Kāṇva and Kāṇvāyana etc.* should be explained.

In grammatical formation there are two types of *apatya*-suffixes, (1) *Tasyāpatyam* and (2) *Gotrāpatyam*. In *Kāṇva*, the *taddhita*-suffix is *tasyāpatyam, viz.* the *apatya* of *Kaṇva* is called *Kāṇva*, but in *Kāṇvāyana*, the *taddhita*-suffix is not *tasyāpatya* but *gotrāpatya*, as *Nāḍāyana* etc. In order to understand the significance of this *taddhita*-suffix, at first the meaning of the word *apatya* should be understood. The word *apatya* simply denotes one that does not fall, *i.e.* which does not end. This word *apatya* is neuter because it denotes the descendants of all the genders otherwise *Pāṇini* would have mentioned a masculine or feminine word for denoting the descendants of different sexes. *Apatyārtha*-suffixes are attached to both the animates and inanimates objects.

So the words like *Kāṇva* and *Kāṇvāyana* denote only the latter and the last stages of *Kaṇva*. *Yāska* has also explained the *apatyārtha* in *atiśayārtha*. (see. *Āhara naḥ pramagandasya dhanāni. Magandaḥ kusīdī. Māṅgado māmāgamiṣyatīti ca dadāti. Tadapatyaṁ pramagandaḥ. Atyantakusīdikulīnaḥ.* 'Bring to us the wealth of the usurer. *Maganda* means a usurer; he advances with the thought that it will come back to him; his son, *i.e.* born in the family of *great* usurers, is called *Pramaganda*.' (Nir. 6.32).

This *Kaṇva* and his descendants are not historical persons living on the earth, but they are some luminous objects. In support of this interpretation, the following observations should be seriously taken into consideration.

In the *Ṛgveda* one thousand, three hundreds and fortyfour stanzas are assigned to the seer *Kaṇva*. Associated with *Kaṇva*,

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



are the gods like *Indra. Agni, Aśvins, Maruts, Viśve-devāḥ, Soma, Uṣaḥ, Brahmaṇaspati, Varuṇa, Sūrya. Pūṣan* and *Ṛbhu.* All these gods are related to the seer *Kaṇva* and his descendants. These gods belong to all the three regions. From this it seems that *Kaṇva* starts from the heaven and comes down on the earth. At present *Kaṇva* is said to have known *Agni*, and is therefore, connected with *Agni.*

*Kaṇva* is mainly engaged in *Soma* sacrifice with *Indra, Maruts* and *Aśvins* etc., (see. *Śáśvat káṇvānāṁ sádasi priyé hí kaṁ sómaṁ papáthur aśvinā*, '*O Aśvins*, you in the dear assembly of the *Kanvas*, always drink *Soma*'. (RV. I.47.10). (see. *Píbātho aśvinā mádhu káṇvānāṁ sávane sutám*, 'Drink the sweet soma produced by *Kaṇvas, O Aśvins*'. (RV. VIII.8.3). (see. *Káṇvāsastvā sutásomāsa indhate havyavā'haṁ svadhvara*, The *Kaṇvas* who have pressed *Soma*, kindle you (*O Agne*) possessed of good in their own sacrifice'. (RV. 1.44.8). (see. *Aíndra yāhi háribhirúpa káṇvasya suṣṭutím*, '*O Indra*, come to the praises of *Kaṇva* with your horses (RV. VIII. 34.1). (See. *Ā' tvā Káṇvā ihā'vase hávante vā'jasātaye*, '*Kaṇvas* call you O *Indra* in *vājasāti*, (RV. VIII. 34.4). (see. *Káṇvebhirdhṛṣṇavā' dhṛṣádvā'jaṁ darṣi sahasríṇam. Piśáṅgarūpaṁ maghavan vicarṣaṇe makṣū' gómantamīmahe*', 'By dint of *Kaṇvas*, O violent, (you are) strong on all sides, you give *vāja* (rays) composed of a thousand. The composition of rays of reddish colour, O very active *Maghavan*, we desire to see. (RV. VIII. 33.3). (see. *Káṇvāsa indra te matíṁ víśve vardhanti paúṁsyam*, 'The *Kaṇvas* increase the strength of *Indra*'. (RV. VIII. 6.31). (see. *Agníḥ káṇvāya sau'bhagam*, '*Agni* bestows ample wealth on *Kaṇvas*' (RV. 1.36. 17). (see. *Káṇvaṁ dadá pracetasaḥ*. 'The *Maruts* bestowed wealth on *Kaṇva*'. (RV. 1.39.9). (*Yuvám káṇvāyā'piriptāya cákṣuḥ prátyadhattaṁ suṣṭutím jujuṣāṇā*. 'The twin *Aśvins* gave eyes to *Kaṇva*'. (RV. I.118.7).

Now *Kaṇva* and his descendants will be considered one by one :—

*Kaṇva* is one of the twelve *Ṛṣis* in the *Atharvaveda.*

*Káṇvaḥ Kakṣī'vān Purumīdhó Agástyaḥ Śyāvā'śvaḥ Sóbharyarcanā'nāḥ. Viśvā'mitro'yáṁ Jamádagnir Átrirávantu naḥ Kaśyápo Vāmádevaḥ.* (AV. 18. 3.15 Here the name of *Kaṇva* is

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



mentioned first, so it seems that as soon as the rays start from the sun, they are called *Kaṇva*. He is one of the different varieties of the god *Agni*. In the very beginning of the creation of the sun, *Agni* was established or produced by the gods. *Medhyātithiḥ Kaṇvaḥ, viz. Kanva*, a guest for violent sacrifice, enriches *Agni* with wealth. *Indra* enriched you and other gods praise you. (see *Yámagniṁ médhyātithiḥ káṇva idhá ṛtā'dádhi. Tásya préṣo dīdiyustámimā ṛ'castámagniṁ vardhayāmasi.* (RV. 1.36.11). *Yáṁ tvā devā'so mánave dadhúriha yájiṣṭhaṁ havyavāhana. Yáṁ káṇvo médhyātithirdhanaspṛ'taṁ yáṁ vṛ'ṣā yámupastutáḥ.* (RV. 1.36.10). *Sāyaṇa* comments on RV. 1.36.11. that the seer *Kaṇva* took *Agni* from the sun and kindled, and the mobile rays of that *Agni* brighten him, these praises should increase that *Agni* (SRB. 1.36.11). According to the *Sāyaṇa's* commentary, the seer *Kaṇva* is the separate identity from the sun. *Sāyaṇa* has not identified as who is *Kaṇva*. The mistake done by him is due to the misunderstanding of the phrase '*ṛtādadhi*'. He has explained it as *Ādityādadhyāhṛtya*, which means taking from the sun. But this meaning is not appropriate here because *Kaṇva* is not a *Ṛṣi* on the earth but something related to the sun. There is no difference between the sun and *Kaṇva*. This view is supported by the fifth case ending due to the *karmapravacanīya adhi* by *Adhiparī anarthakau* (*Pāṇ.* 1.4.93) and the fifth case ending by *Pratinidhipratidāne ca yasmāt* (*Pāṇ.* 2.3.11). So *Kaṇva* is the representative of the sun. This *Kaṇva* kindles *Agni* which is pervading throughout the three regions. Now it is clear that *Kaṇva* is the name of those rays which become somewhat violent after issuing forth from the sun.

*Kāṇva*, the *apatya, i.e.* the descendant of *Kaṇva* is said to be obtained by *Indra*. *Indra* being a *Meṣa* obtained *Kāṇva*. (see. *Itthā' dhī'vantamadrivaḥ kāṇváṁ médhyātithim. Meṣó bhūto, bhí yánnáyaḥ.* (VIII.2.40). (also *Cf. Medhātithermeṣa.* T.A. 1.12.3). (also *Cf. Medhātithiṁ hi kāṇvāyaniṁ meṣo bhūtva ājahāra, Ṣad.*B.I.I.). *Vibhindu* is said to have given him forty thousands at first and eight thousands afterwards.(see. *Śikṣā vibhindo asmai catvā'ryayútā dádat. Aṣṭā' paráḥ. sahásrā.* (RV. VIII.2.41). The deity of this stanza is *Indra*, therefore, *asmai*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



is used for *Indra*. Now *Indra* is given 48 thousands here by Vibhindu. According to M.W. Vibhindu means splitting or cleaving assunder. When the number related to Vibhindu is taken into consideration, it seems that individual rays are called Vibhindu and when 48 thousands of them are united, they produce electricity. These rays are the violent form of *Kāṇva* in its second stage.

Now the third stage *Kāṇvāyanaḥ* is to be examined. (see. *Sudevā'ḥ stha kāṇvāyanā vāyovayo vicarántaḥ. Áśvāso ná caṅkramata.* (RV. VIII.55.4). (SRB, "He *Kāṇvāyanāḥ Kaṇvagotrāḥ Praskaṇvāḥ vayo vayo atiśayena pakṣiṇa iva. Luptopameyam. Vicarantaḥ vihāyasi carantaḥ yūyaṁ sudevāḥ stha kalyāṇadevāḥ bhavatha. Ato asmadāśiṣā aśvā iva caṅkramata viharata yūyam*".) Grammatically also *Kāṇvāyanāḥ* are the '*gotrāpatya*' of *Kaṇva* who moves mostly like birds. *Kāṇvāyanāḥ* are the bestowers of welfare. They jump like the horses. Here *Sāyaṇa* is right in saying that *Kaṇva* in third stage moves in the middle region like horses. This shows that *Kaṇva* is not a human being but signifies a particular type of the rays of the sun. In the present *mantra Kaṇva* is said to know *Agni* which means that he is also a type of *Agni* who is *trivṛt, i.e.* whose abodes are the heaven, the earth and the middle region.

*Átriḥ* : a sage 'a certain type of rays of the sun', from √*ad bhakṣaṇe* 'to eat', with the suffix '*trip*' by *Adestriniśca* (Uṇ. 4.68). *Atti bhakṣayati iti Atriḥ,* 'one that eats is *Atriḥ*'. *Yāska's* derivation is '*Tṛtīyamṛcchatetyūcuḥ. Tasmādatriḥ. Na traya iti. Vikhananād vaikhānasaḥ* (Nir. 3.17). 'The people standing about said, 'go to or find the third even here, hence the third stage was called *Atriḥ. Bhṛgu* was born first then *Aṅgiras* and after him *Atriḥ.* Durga has '*vā*' after *na trayaḥ iti* rightly because he considers it to be an alternative derivation of *Atriḥ* : *Atriḥ*—A(-N) *triḥ* (*-trayaḥ*) *i.e.* there are not only three but there is a fourth one too, that fourth one was *Vaikhānasa* you say that *Atri* is the third and the last but he is not (A) so *Vaikhānasa* was called so, because he came out of the pit that was dug down still deeper : *Vaikhānasa* comes from *vi-khan* (*Vikhananāt* : *Vi-khan asaḥ Vai-khān-asaḥ Vaikhānasaḥ. Atri-Agni* ; *Vāk* : one who eats every thing from √*ad* 'to eat'

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Vāgevātrirvācā hyannam adyate 'ttirha vai nāmaitad yad atririti sarvasyāttā bhavati*--Ś.B. 14.6.2.6. *Cf. Bṛh.* Up. 2.3.4. T.A. 9.8.

One who is here (*Atra*) from *Atra. Taddhaitaddevāḥ. Retaḥ. Vācaḥ sakāśāt patitaṁ garbham, charmanvā yasminvā babhus taddha sma pṛcchanti atraiva tyā diti tato atriḥ saṁbabhūva* Ś.B. 14.5.2.2, *Cf.* Nir. 3.17.

*Atriṇo vai rakṣāṇsi* Ṣa.B. 3 1.

*Pāpmāno atriṇaḥ rakṣāṇsi vai pāpmātriṇaḥ* A.B. 2.2.

*Atri* is one of the vedic seers. The name occurs about forty times in the singular and six times in the plural as a designation of his descendants. *Atri* is a *pitṛ* (an ancestor) who founded the family of *Atri* like the other *pitṛs*. He seems to be represented by some luminous phenomenon, terrestrial or celestial (see Mac. V.M. p. 145. Fat. V.E. p 32). Some *Ṛṣis* and *Agastya* are said to have been raised to stars (T.A. 1.111.2). *Atri* is the finder of the sun (AV. 13.2.14) and the dispeller of darkness (Ś.*B.* 4.3.4.21). He appears in the hymns addressed to the light gods like *Agni, Indra* and *Aśvins*.

There are several myths which suggest him to be originally a fire god. According to the one *Paurāṇika* tradition, *Atri* was born from the flames of fire at the sacrifice performed by *Brahmā* at the beginning of the present *Manvantara*. Commenting upon Nir. 3.17 Durga remarks "*Prajāpati* took his semen and sacrificed it into the fire; from the blazing fire thus produced, *Bhṛgu* was born, from live coals *Aṅgiraḥ*. Thus the two said, "see third also *attra* (here)" hence the seer was called *Atri* (Lit. one who is *atra i.e.* here). A similar story occurs in *Bṛh.* D. p. 97.103 according to which at the sacrifice of *Varuṇa*, Brahman's semen was discharged at the sight of *Apsarasas*. He offered it as an oblation and then *Bhṛgu, Aṅgiras* and *Atri* etc. were born (see Fat. V.E. P. 33).

From the evidence of these myths and on the basis of the etymological meaning of *Atri*, it seems that whenever the rays start from the sun, they are too hot and in that state they are the seer *Bhṛgu* and afterwards they become *Aṅgiras* the downwards rays of the sun. But as soon as they reach the terrestrial region they are called *Atri* and below the earth or inside the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



earth they are called *Vaikhānasa*. The twin *Aśvins* (the sun and the moon) are said to have protected *Atri* on the earth (See. *Ṛbī'ṣe átrim aśvinā'vanī'tam* (RV. 1.116.8). *Atri* is the dispeller of darkness. At night the darkness is prevailing on the earth. In the morning when the sun rises and his rays reach the earth, the darkness is swept away. Hence *agni* on the earth is spoken of as dispelling the darkness on the earth. *Agni* is *trivṛt*, so *atri* is the *agni* on the earth.

*Mánuḥ* : It is derived from √*man avabodhane* (to think) with the suffix u by *Śr̃-(Uṇ.* 1.10). The accent on the first syllable by *Ñni-(Pāṇ.* 6.1.197).

*Yāska's* derivation is *manurmananāt. Teṣāmeṣa nipāto bhavatyaindryāmrici* (Nir. 12.33). *Manu* is called from thinking. This word is used in the context of *Indra*. He plays the part of the hero in the vedic legend of the flood (Ś.B.I. 8.1.1. ; KS. XI. 2). *Manu* is called *vivasvat*. (RV. VIII. 52.1) or *Vaivasvata* (AV. VIII. 10.24 ; Ś.B. 13. 4.3.3 ; *Ā.* Ś.*S.* 10.7 ; Nir. 12.10), son of *Vivasvant* (the god) : *Sāvarṇi* descendant of *savarṇā* (the substitute of *saraṇyū* in the legend of wedding) : and *Sāṁvarṇi* (RV. VIII. 51.1 ; Bloomfield. journal of the American Oriental Society 15.180, conjectures *sāvarṇi* instead. *Cf.* Scheftelowitz, Die Apokryphen des RV. 38). The first name is of course mythical. The other two have been regarded as historical, *Sāvarṇi* being taken by Ludwig (Translation of the RV. 3.166) as a king of the *Turvaśas*, but this is very doubtful (Mac. V.I ; Vol. II, p. 129-130).

*Yāska* explains *Manu* to be the son of *Vivasvat*, the sun (*Āditya*) and of *Sāvarṇā* the substitute of *Saraṇyū* (See

*Ápāgūhannmṛ'tām mártyebhyaḥ kṛtvī' sávarṇāmadadurvívasvate.*
*Utā'śvínāvabharadyáttádā'sidáśahādu dvā' mithunā' saraṇyū'ḥ*
(RV. X-17.2)

"*Madhyamamca mādhyamikāṁ ca vācamiti nairuktāḥ. Yamaṁ ca yamiṁ cetyaitihāsikāḥ. Tatretihāsamācakṣate. Tvāṣṭrī saraṇyūr vivasvata ādityād yamau mithunau janayāñcakāra. Sā savaraṇām anyāṁ pratinidhāyāśvaṁ rūpaṁ kṛtvā pradudrāva. Sa vivasvān āditya āśvameva rūpaṁ kṛitvā tāmanusṛtya saṁbabhūva, tato aśvinau jajñāte savarṇāyāṁ Manuḥ.* (Nir. 12.10)".

Here in this stanza the birth of the twin *Aśvins* and *Manu*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



is described. The *agni* in the form of the rays is coming from the sun, as *Yāska* has suggested that rays in motion are called *saraṇyūḥ*. In this stanza *Aśvinau* and *Manu* are different from *Vivasvat* and *Saraṇyūḥ i.e.* the sun and his rays coming towards the earth. They seem to be the sons of *Vivasvat*. The metre of this *mantra* is *Triṣṭup* but the deities described are *Manu* and the *twin Aśvins* and *Yāska* has enumerated all the three deities in the heaven. Therefore, the metre must be *Jagatī* not *Triṣṭup*, in view of the description of heaven in this stanza. Now, it is clear that *Agni* in heaven is *Saraṇyūḥ*, the rays of the sun in motion from which the twin *Aśvins* and *Manu* are born. This legend describes the formation of the sun. In the *Manusmṛti* (1.63) there is a description of fourteen *Manus* who are successive mythical progenitors and sovereigns of the earth, creating and supporting this world through successive *antaras* or long periods of time. I. *Svāyambhuva*, as sprung from *svāyambhu*, the self-existent and described in *Mn.* I.34 as a sort of secondary creator, who commenced his work by producing ten *Prajāpatis* or *Maharṣis*. He is also called *Hiraṇyagarbha*, the son of *Hiraṇyagarbha* and *Prācetasa*, the son of *Pra-cetas*. Other *Manus* are called 2. *Svārociṣa* 3. *Auttami* 4. *Tāmasa* 5. *Raivata* 6. *Cākṣuṣa* 7. *Vaivasvata* 8. *Sāvarṇi* 9. *Dakṣasāvarṇi* 10. *Bhramasāvrṛṇi* 11. *Dharmasāvarṇi* 12. *Rudrasāvarṇi* 13. *Raucyadevasāvarṇi* 14. *Indrasāvarṇi* respectively. Every *Manvantara* has its own significance and its account as given in the vedic, epic and *paurāṇika* literature requires investigation. Here the seventh *Manu* is *Vaivasvata*, the son of *Vivasvat* who gave the name of *vaivasvata* to the *Manvantara*. The sun got its present shape in the beginning of this *Manvantara* when the earth became habitable for man who was then born for the first time. This story has been often told in the *Brāhmaṇas*, *Bible* and *Quarāna*. As the man was born after the formation of the present sun, the human beings are called the son of the sun *i.e. Vivasvat*. Possibly the sun got luminous when the *Śuci Agni* was put in him by the Gods and as soon as the sun became luminous, the moon was also lighted. It had no light but the *suṣumna* raȳ of the sun made it bright (vide Nir.). This is how the sun and the moon and the twin *aśvins*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



came into being and were the cause of the day and night (*Cf.* On the seventh day the sun and moon were created by lord God. It is just possible that the seventh day points to the seventh *Manvantara*).

The shining sun is called *Manu* in the vedic literature. *Manu* spread light on the earth and the middle region. *Manu* established *Agni* as a light for all people. (RV. 1.36.19) *Manu* is also mentioned with ancient sacrifices with *Aṅgiras* and *Yayāti* (RV. 1.31.17) with *Bhṛgu* and *Aṅgiras* (RV. VIII. 43.13) with *Atharvan* and *Dadhyañc* (RV. 1.80.16), with *Dadhyañc*, *Aṅgiras*, *Atri* and *Kaṇva* (RV. I.139.9). The gods (RV. 1.36.10) *Mātariśvan* (1.128.2) *Mātariśvan* and the gods (RV. 10.46.7) and *Kāvya Uśanas* (RV. VIII. 23.17) are said to have *Agni* for *Manu*. From this description it is clear that by gods and *Mātariśvan Agni* or *Śuci Agni* (*viz.* light and heat) was put in the orbit of the sun. When the sun thus became hot and luminous, he was called *Manuḥ*.

So the expression *Manu* knows *Agni* means that *Agni* was transformed into *Manu*.

*Bṛ'haspátiḥ* : (a form of *Agni*) it is Gen. Tat. comp. *Bṛhasaspatiḥ. iti Bṛhaspatiḥ*. The word '*bṛhas*' is derived from √*bṛh vṛddhau i.e.* to grow, to increase, with the suffix *asun*. The accent is on the first syllable by *Ñni*. (*Pāṇ.* 6.1.197). The word '*patiḥ*' is derived from √*pā rakṣaṇe* II.P. to protect with the suffix *ḍati* and the first syllable is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). Both the members of this compound are accented by *Ubhe vanaspatyādiṣu yugpat* (*Pāṇ.* 6.2.140). *Bṛhas* may be also derived from the root √*bṛh śabde ca bṛhir ityeke*.

*Mahābhāṣyakāra Patañjali* derives this compound from the *Bhāṣya Vārtika*. *Tadbṛhatoḥ karapatyoścoradevatayoḥ sut talopaśca*. He intends to say *Bṛhatāṁ patiriti bṛhaspatiḥ*. Whatever the derivation may be, but the root is always √*bṛh vṛddhau*. Some call it an '*aluk tatpuruṣa samāsa* on the analogy of *Brahmaṇaspati*, which is not correct because beside "*Bṛh*", '*Bṛhas*' is also an independent stem. It would be interesting to record here the views of different scholars regarding the identifications of *Bṛhaspati*. Langlous, H.H. Wilson, Max Muller agree in regarding *Bṛhaspati* as a variety of *Agni*. Roth is of the opinion that

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



this sacredotal god is direct impersonation of the power of devotion. Similarly Kaegi and Oldenberg think him to be as abstraction of priestly action, which was appropriated the deeds of other gods. Weber considers *Bṛhaspati* to be the priestly abstraction of *Indra* and is followed in this by Hopkins. Finally Hillebrandt holds him to be a lord of plants and a personification of the moon representing predominantly and ignious side of that luminary (Mac. V.M., p.104). The view of Thibaut that the name designates the planet Jupiter, is certainly not supported by good evidence. Oldenberg seems clearly right in rejecting it (Mac. V.I. p. 72).

The birth of *Bṛhaspati* is described in several passages of the *Saṁhitā* and the *Brāhamaṇas*. He is born from the god *Savitṛ*. He was first born from the great light in the highest heaven seven mouthed (possessed of seven rays), born strong with a roar seven rayed, blew assunder the darkness. (*Bṛ'haspátiḥ prathamáṁ jā'yamano mahó jyótiṣaḥ paramé vyôman. Saptā'syastuvijató ráveṇa ví saptáraśmiradhamattámāṇsi* (RV. 4 50.4.) He is the offspring of the two worlds and the heaven and earth are said to increase his strength (*Devī' devásya ródasī jánitrī bṛ'haspátiṁ vāvṛdhaturmahitvā'* RV. 7.97.8). He is said to have been generated by *Tvaṣṭṛ* (*Víśvebhyo hí tva bhúvancbhyaspári tváṣṭā'janatsā'mnaḥ sāmnaḥ kavíḥ* (RV. II.23.17). He is also called the father of the gods (*Devā'nāṁ yáḥ pitáramāvívāsati* (RV. II.26 3). *Bṛhaspati* is called *Brahmaṇaspati* also. Therefore, he is the lord of the great power. Where the sound is produced, he is called *Brahmaṇaspati viz.* the lord of the sound. He is said to have blown forth the births of the gods like blacksmith (*Bráhmaṇaspátiretā' sáṁ karmā'ra ivādhamat* (RV. X 72.2). *Bṛhaspati* is called the first producer of the sound system (*Bṛ'haspate prathamáṁ vācó ágraṁ yát praírata nāmadhéyaṁ dádhānāḥ* (RV. X. 71.1). The metre of the stanza (RV. X. 71.1) is *Triṣṭup* so it is clear that this sound was produced in the highest sixth heaven It is possible that this is his birth place. This view may be supported by the stanza (RV. 2.23.18) where he is called *Aṅgiras viz.* he is born from the *Aṅgiras* type of downwards rays of the *savitṛ* (sun). (*Táva śriyé vyájihīta párvato gávāṁ gotrámudásṛjo yádaṅgiraḥ. Índreṇa yujā' támasā*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*párīvṛtaṁ bṛ'haspate nírapā'maubjo arṇavám* (RV. 2.23.18). This *arṇava* denotes the stage of the evolution of the creation.

*Ṛtáṁ ca satyáṁ cābhidhattápaso ádhyajāyata.*
*Táto rā'tryajāyata tátaḥ samudró arṇaváḥ.*
*Samudrā'darṇavā'dádhi saṁvatsaró ajāyata.*
*Ahorātrā'ṇi vidádhadviśvasya miṣató vaśī'.*
*Sūryācandramásau dhātā' yathā'pūrvámakalpayat.*
*Dívaṁ ca pṛthivī'ṁ cāntárikṣamátho svāḥ.*

(RV. X. 190.1.2.3)

According to this the stages are 1. *Ṛta* 2. *Satya* 3. *Rātri* 4. *Samudra arṇava* 5. *Saṁvatsara* 6. *Ahorātra* 7. *Sūryācandramasau,* after that *heaven, earth* and *medial regions* came to existence. Here the *arṇava* state of the evolution of the creation comes after *rātri*. When the sun and the moon were not born, so without the existence of the sun and the moon *i.e.* in the state of *arṇava* it was complete darkness. This state is described in the *Ṛgveda* (10.129.4) where it is said that the darkness was in the beginning hidden by darkness indistinguishable, that all was *salila*. So *Bṛhaspati* strove to drive away this darkness. *Bṛhaspati,* therefore, is a form of *Agni*. There are some passages which show that the formation of the planets was also known to the Vedic seers. The *pitaraḥ devāḥ* brightened the heaven with the planets and the darkness of nights was driven away. But this evolution took place when *Bṛhaspati* had caused the appearance of the day after killing the demon, *i.e., Vala*. (see.

*Abhí śyāváṁ ná kṛ'śanebhiráśvaṁ*
*nákṣatrebhiḥ pitáro dyā'm apiṅśan.*
*Rā'tryāṁ táṁo ádadhurjyótiráhan*
*bṛ'haspátir bhinádádriṁ vidád gā'ḥ.*

(RV. X. 68.11).

*Bṛhaspati* came to be known as a planet during the time of the *Brāhmaṇas*. In a *Brāhmaṇa* passage, it is said that as soon as *Bṛhaspati* was born, the earth began to fear that it would be crushed down and in like manner *Bṛhaspati* also. (see. *Bṛhaspater ha vā abhiṣiṣicānāt pṛthivī bibhayāñcakāra. Mahad vā ayam abhūd yo abhyaṣeci. Yad vai māyaṁ na avadṛṇīyad iti. Bṛhaspatir ha pṛthivyai bibhayāñcakāra yad vai meyaṁ na avadhīm-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*vīteti tad anayaivaitān mitradheyamakuruta na hi mātā putraṁ hinasti na putro mātaram.* Ś.B. 5.2.1.18) Pandita Bhagavaddatta, in his *Veda Vidyā Nidarśana*, has pointed out *Bṛhaspati* as a planet but he has not quoted any Vedic passage to show it. In the passage quoted above from the *Śatapatha-brāhmaṇa* the relation between the *earth* and *Bṛhaspati* is that of mother and son. It is an open secret that *Agni* is the son of the earth because *Pṛthivī* is the *yoni*. Hence this *Agni* is *Bṛhaspati*. It is the rays of the sun that have been described in this *Brāhmaṇa* passage.

In the present *mantra*, *Bṛhaspati*, the son of *Aṅgiras*, has been described as a performer of the sacrifice with the great might. *Agni* is described as a *hotṛ priest*. It is just possible that here the *hotṛ* is *Bṛhaspati*.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# AGNI

## [I. 140.1—13]

*Ṛṣiḥ Dīrghatamāḥ. Devatā—Agniḥ. Chandaḥ* 1—5, 7—9, 11 *Jagatī* ; 6, 10, 12 *Triṣṭup* ; 13 *Paṅktiḥ. Svaraḥ*—1–5, 7—9, 11 *Niṣādaḥ* ; 6, 10, 12 *Dhaivataḥ* ; 13 *Pañcamaḥ.*

**Translation :**

1. Prepare like food a receptacle for well kindled *Agni* who is seated on the altar and has a dear abode. Like a garment cover with thought (*i.e.*, contemplation) that pure and bright-coloured (*Agni*) who moves on the light's chariot and dispels the darkness.
2. The one (*Agni*), who has two births and exists in the three regions, hastens towards (his) food. That which is consumed grows in a year again. The noble vigorous (god) and irresistable (god) consumes with the mouth and tongue of another does it consume the trees of the forest.
3. Both the fast-moving mothers closely associated rolling in darkness approach the infant whose tongue is in the east ; who disperses (darkness) and moves rapidly, who is to be assisted on all sides, who is swelling with emotion and who is the promoter of his father.
4. Anxious to get free and drawing dark furrows, the agile, speedy, fast and quick-moving (rays) which are seven-coloured and which, impelled by the wind, run like a race-horse, are harnessed for *Manu* (the sun) who emits light and heat.
5. After this, of this your (*i.e.*, *Agni's* sparks) spread all around at will dispelling the terrible darkness (and) radiating great light, when (*Agni*) comes intensely in contact all round the great earth, and proceeds panting, thundering and roaring aloud.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



6. He bends down among the plants as if longing for them, and rushes bellowing aloud like a bull towards (a herd of) cows : increasing intensively, he illumines (his) forms and is difficult to catch like a dreadful (beast) when he shakes his horns.
7. He (*Agni*) seizes those that are near and those that are far. Unremitting he consciously reposes amongst the conscious ones (*i.e.*, the planets). (His sparks) again swell and assume divine power, (and) simultaneously they (sparks) change the aspect of their parents (heaven and earth).
8. The virgin flames clasp him all round. When about to extinguish, they blaze up again for the sake of *Ayu*. Redeeming them from decline he (*Agni*) comes roaring aloud infusing in them greater animation and invincible vital force.
9. Licking up the mantle of the mother (*i.e.*, earth), the overpowering one (*i.e.*, *Agni*) proceeds with (his) voracious blast, ever greedily consuming (and) bestowing vigour on the footed (beings). The reddish white trail follows (him) indeed.
10. Kindle, O *Agni*, in our rich (institutions), hissing, showering bounties and devoted to the house. Casting away thy new born flames, flickering all round, doest thou shine like (burnished) armour in the battles.
11. O *Agni*, this excellent fixation (of thine on the earth) instead of thy loose situation (in the heaven) though agreeable and estimable, may be more favourable (to us). By that brilliant radiance of thy form which shines mayest thou bestow wealth on us.
12. Provide us, O *Agni*, with a boat ever-furnished with oars and propellers for living as well as pleasure, which (boat) may carry our rich people across (the sea) and (be conducive) to their welfare.
13. Mayest thou, O *Agni*, welcome our prayer, may heaven and earth and spontaneously swirling streams (of rays) also, controlling the group of radiating rays. May the

Uttarakhand Museum, Library

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



reddish rays bestow upon us choicest food for long days (to come).

**Grammatical and Exegetical Notes :**

*Vediṣáde* : for him who sits on the altar ; from √*sad visáraṇa-gati-avasādaneṣu*, to sit down (esp. at a sacrifice), sit upon or in or at (acc. or loc.) I.P. (*Cf.* Gk. izo for *sisdo* ; Lat ; *sidere* ; *sedere* ; *Lith. sesti* ; *Slav. sesti* ; Goth. *sitan* ; Germ. *sitzen* ; *Angl. Sax. sittan* ; Eng. *sit*) with the prefix *vedi* and the suffix *kvip* by *Satsudviṣ*—(*Pāṇ.* 3.2.61). The accent on the radical syllable by *Gati-*(*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Priyádhāmāya* : having a dear abode. *Priyaṁ dhāma yasya saḥ priyadhāmaḥ tasmai priyadhāmāya.* B.V. Comp. by *Anekamanyapadārthe* (*Pāṇ.* 2.2.24). In *Veda*, *Samāsānta ḍac* suffix takes place by *Upasaṇkhyāna* on *Bahuvrīhau saṇkhyeye-* (*Pāṇ.* 5.4.73). *Ṭi* in *priyadhāman* drops by *Ṭeḥ* (*Pāṇ.* 6.4.143). The accent on the last syllable of the first member by *Bahuvrīhau-*(*Pāṇ.* 6.2.1). The word *priya* is accented on the last syllable of its suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3), as it is derived from √*prī tarpaṇe kāntau ca* to, please, to take delight in, propitiate (*Cf.* Goth. *frijan, frijonds* ; Germ. *friunt, freund* ; Angl. Sax. *freond* ; Eng. *friend* ; Slav. *prejati* ; Lith. *pretelius*) with the suffix *ka* by *Igupadhāt-*(*Pāṇ.* 3.1.135). *Prīṇātīti priyaḥ*, 'one that takes delight in' (*Cf.* Old. Sax. *fri* ; Angl. Sax. *freo*, 'a wife'). The suffix *ka* is *kit*, so *guṇa* by *Sārvadhātukārdhadhātukayoḥ* (*Pāṇ.* 7.3.84) does not take place as it is prohibited by *Kṅiti ca* (*Pāṇ.*1.1.5). Hence *iyaṅ* takes place by *Acī śnu*—(*Pāṇ.* 6.4.77). The *iyaṅ* comes in place of *i* in *prī* by *Ṇicca* (*Pāṇ.* 1.1.53).

*Sudyúte* : for well kindled ; √*dyut dīptau*, to shine, be bright or brilliant. I.*Ā.* with the prefix *su* and the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). Here *guṇa* should take place by *Pugantalaghūpadhasya ca* (*Pāṇ.* 7.3.86) but is prohibited by *Kṅiti ca* (*Pāṇ.* 1.1.5). The accent on the radical syllable by *Gati-*(*Pāṇ.* 3.2.139).

*Dhāsímiva* : like oblation ; from √*dhā dhāraṇapoṣaṇayoḥ*, to put, support, nourish (*Cf.* Zd. *da, dadaiti* ; Gk. the, the (as in care), *tithem* ; Lith. *dedu, deti* : Slav. *dedja, deti* ; Ols.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Sax. *duan, don*; Angl. Sax. *don* ; Eng. to do ; Germ. *tuan, tuon, thun*) with *bāhulakād anyādika si* suffix. The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Dhāsi* is compounded with *iva* by *Ivena nityasamāso vibhaktyalopaḥ pūrvapadaprakṛtisvaratvaṁ ca* (*Vā. Pāṇ.* 2.2.18). In this way also the accent remains the same. Some *Padakārāḥ* do not treat *iva* as being compounded with preceding word. Then *iva* is unaccented by *Cādayo 'nudāttāḥ* (Ph.S.).

*Prá* : ind. before, forward, in front. on, forth (mostly in connection with a verb, esp. with a verb of motion which is often supplied—M W.p. 652). (*Cf.* Zd. *fra* ; Gk. *pro* ; Lat. *pro* ; Slav. *pra, pro*; Lith. *pra* ; Goth. *faur*, Germ. *vor* ; Eng. *fore*. It takes *Upasarga Saṃjñā* by *Upasargāḥ kriyāyoge* (*Pāṇ.* 1.4.59). Accented by *Upasargāścābhivarjam* (Ph.S.).

*Bhara* : to bear, carry ; from √*bhṛ bharaṇe*, I.P.*Ā. Loṭ* 2nd per. sing. (*Cf.* Zd. bar ; Gk. phere ; Lat. fero ; Slav. brati ; Goth. bairan ; Germ. beran, ge-baren ; Eng. bear). Unaccented by *Tiṅnatiṅaḥ* (*Pāṇ.* 8.1.28).

*Yónim* : womb, place of birth, hence, receptacle ; from √*yu miśraṇe amiśraṇe ca*, to unite, separate, II.P. with *nit* by *Vahiśrinit*—(*Uṇ.* 4.51). *Yauti saṁyojayati pṛthak karoti vā saḥ yoniḥ*,' one that unites or separates'. The accent on the radical syllable by *Ñni*—(*Pāṇ.* 6.1.197) as the suffix is *ṇit* by the *sūtra* itself.

*Yoniḥ* is to be prepared for *Agni*, which means that *Agni* has to be brought to the earth after the sun has been formed. Here the metre is *Jagatī* and the description belongs to the heaven. The earth is the receptacle for *Agni*, the middle region his '*nābhi*' and the heaven is the birthplace. (see. *Diví te jánma paramámantárikṣe táva nā'bhiḥ pṛthivyā'm ádhi yónirít*—VS.11.12). In the very beginning *Agni* was born in the heaven (see. *Divaspari prathamaṁ jajñe agnirasmad*—VS. 12.18). *Agni* was put, *i.e.*, born in the heaven at first. (*Diví dhā imáṁ yajñám imáṁ yajñám diví dhāḥ*—VS. 38.11).

In the present hymn, *Agni* in the heaven, is to be brought down to the earth.

*Agnáye* : for *Agni* ; from √*ag gatau*, to go, I.P. with *ni* by *Aṅgernalopaśca* (*Uṇ.* 4.50). *Aṅgati gacchati prāpnoti jānāti*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*vā saḥ Agniḥ*, 'one that goes, receives or knows'. The augment *num* by *Idito numdhātoḥ* (*Pāṇ.* 7.1.58). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). (*Cf.* Lat. *ignis* ; Lith. *ugnis* ; Slav. *ognj*).

*Yāska* has derived *Agni* as follows :—

1. from √*nī* with *agra*, Lit. he who leads to the front or he who is brought to the forefront (in a sacrifice .
2. from √*nī* with *aṅga*, Lit. he who reduces (everything) into subjection. (Here a verb √*nī* has been read in the suffix *ni* (*Cf.* Indo. Eur. *egni-s*, fire ; Lat. *ignis*, fire (see. S.V.E.Y. p. 94).
3. from the negation of √*knup*, according to *Sthaulāṣṭhīvi*.
4. from the three roots √*i*, √*añj and* √*nī*, according to Śākapūṇi, Lit. one that moves, anoints and carries. (*Cf. Agniḥ kasmāt ? Agraṇīrbhavati. Agraṁ yajñeṣu praṇīyate. Aṅgaṁ nayati sannamamānaḥ. Aknopano bhavatīti Sthaulāṣṭhīviḥ. Na knopayati na snehayati. Tribhya ākhyātebhyo jāyate iti Śākapūṇiḥ. Itād aktād dagdhād vā nītāt. Sa khalveterakāram ādatte gakāram anaktervā nīḥ paraḥ* (Nir. 7.14).

As regards these etymologies of *Yāska*, modern scholars are of opinion that *Yāska* was not certain about the derivation of words. In our opinion, their view is not correct. *Agni* has been described variously in the *Veda* and *Yāska* has given only a few instances of etymology according to the different senses. (*Cf. Arthanityaḥ parīkṣeta*).

*Vástreṇeva* : like garment ; from √*vas ācchādane*, to cover, II. *Ā.* with *stran* by *Sarvadhātubhyaḥ stran* (*Uṇ.* 4.159). *Vaste ācchādayate iti vastram*, 'by which any thing is covered'. The accent falls on the radical syllable by *Ñni*—(*Pāṇ.* 6.1.197). It is compounded with *iva* by *Ivena nityasamāsaḥ*-(*Vā. Pāṇ.* 2.2.18).

*Vāsaya* : to cause or allow to put on or wear (clothes) ; from √*vas ācchādane*, to put on, wear ; II. *Ā.* with *ṇic* and then *Loṭ* 2nd per. sing. (*Cf.* Lat. *vestis* ; Goth. *wasjan* ; Angl. Sax. *werian* ; Eng. wear). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Mánmanā* : with thought ; from √*man jñāne*, to think, imagine ; IV. *Ā.* with *manin* by *Sarvadhātubhyo* manin (*Uṇ* 4.145), *Manyate asau manma tena manmanā. Yāska* has enlisted this *manyate* in the list of the roots which mean '*kānti*' to desire.

*Śúcim* : shining, glowing ; from √*śuc śoke*, to shine, flame, glow, to suffer violent heat or pain, TS. ; with *in* by *Igupadhāt kit* (*Uṇ.* 4.120). *Śocati asau śuciḥ taṁ śucim*, 'one that glows'. The accent on the radical initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

The word *śuci* is used for *Agni* in the heaven. In like manner *Agni* in the middle region is *Pāvaka* and on the earth *Pavamāna*. (see.

1. *Agníḥ ṛ'ṣiḥ pávamānaḥ* (RV. IX. 66.20).
2. *Ágne pāvaka rocíṣā* (RV. V.26.1).
3. *Agníḥ śúcivratatamaḥ* (RV. VIII. 44.21).
4. *Sa etāḥ tisraḥ tanūreṣu lokeṣu vinyadhatta. Yadasya pavamānaṁ rūpam āsīt tud asyāṁ pṛthivyāṁ nyadhatta. Atha yad pāvakaṁ tad antarikṣe. Atha yat śuci tad divi. Tad vā ṛṣayaḥ pratibubudhire.*' He then laid down in there (three) worlds those three bodies of his. That purifying (*Pavamāna*) form of his he laid down on the earth, that purifier (*Pāvaka*) one in the ether and that bright (*śuci*) one in the sky. The seers knew them'. (Ś.B. 2.2.1.14). Now here this *śuci* type of *Agni* is to come to the earth. These rays start from the sun.

*Jyotī'ratham* : having *jyotiḥ, i e.*, light as a chariot. *Jyotireva ratho yasya sa jyotīrathaḥ Agniḥ*, B. V. Comp. by *Anekam-*(*Pān.* 2.2.24). The accent on the last syllable of the first member of the comp. by *Pūrvapadāntodāttaprakaraṇe marudvṛddhādīnaṁ chandasyupasaṇkhyānam* (*Vā. Pāṇ.* 6.2.199). The word *jyotiḥ* is derived from √*dyut dīptau*, to *shine ; I. Ā.* with *isin* by *Dyuterisinnādeśca jaḥ* (*Uṇ.* 2.111) *Dyotate prakāśate tat jyotiḥ.* The accent on the initial syllable by *Ñni-*(*Pān.* 6.1.197).

*Śukrávarṇam* : having white colour. *Śukraṁ varṇaṁ yasya saḥ śakravarnaḥ taṁśukravarṇam.* The accent on the last syllable of the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



first member of the comp. by *Bahuvarīhau* (*Pāṇ.* 6.2.1). The word *śukra* is derived from √*śuc śoke*, to shine, glow ; I. P. with ran by *Ṛjrendra*-(*Uṇ.* 2.29). *Śucyate pavitrībhavatīti śukram*, 'by which anything shines', *i.e.*, whiteness by means of which the thing shines. The accent on the last syllable irregularly.

The colour of *Agni* is white as well as black. (see *Aparaṁ śuklam aparaṁ kṛṣṇam*—G. B. 11.6.6) ; *Yacchuklaṁ tad āgneyaṁ yat kṛṣṇaṁ tat saumyam*—Ś. *B.* 1.6.3.41).

*Tamohánam* : the dispeller of the darkness. From √*han hiṇsāgatyoḥ*, to kill, go ; II. P. with the prefix *tamas* and the suffix *kvip* by *Kvip ca* (*Pān.* 3.2.76). *Tamaḥ hantīti tamohā tam tamohanam*, 'one that dispels the darkness'. The accent on the radical syllable by *Gati*-(*Pāṇ.* 6.2.139).

*Agni* is the dispeller of the darkness. In the beginning of the creation, there was darkness pervading the earth. When *Agni* reached the earth from the sun, the darkness was dispelled by him.

*Dvijánmā* : having a double birth or birth-place or nature. *Dve janmanī vidyete yasya sa dvijanmā Agniḥ.* B. V. Comp. by *Anekam*-(*Pāṇ.* 2.2.24). The accent on the initial syllable of the second member of the comp. by *Upasaṇkhyāna* on *Ādyudāttam* (*Pāṇ.* 6.2.119).

*Agni* is *dvijanmā* because he is born twice, for the first time from *Vāyu* and for the second time in *Hiraṇyagarbha*. About the births of *Agni*, *Sāyaṇa* writes,' *Ayam agniḥ dvijanmā dvābhyām araṇībhyāṁ jāyamānaḥ. Yad vā mathanāt prathamaṁ janma. Utpattyanantaraṁ pavamāneṣṭyādisaṇskārarūpaṁ dvitīyajanmeva.* (SRB.I. 149.4). Two births of *Agni* (1) from *Vāyu* and (1) by *Āyavaḥ* in *Hiraṇyagarbha*. (see.

*Tám návyasī hṛdá ā' jā'yamānam.*
*asmátsukīrtímmádhujihvam aśyāḥ.*
*Yám ṛtvíjo vṛjáne mānuṣāsaḥ*
*práyasvanta āyúvo jī'jananta.*
(RV. I. 60.3).

*Sāyaṇa's* commentary—*Hṛdaḥ hṛdyavasthitāt prāṇāt jāyamānam utpadyamānam. Agnirhi vāyorutpadyate. Vāyuścā prāṇa eva. Yaḥ prāṇaḥ sa vāyuḥ ityāmnāt.* (SRB. I. 60.3). When *Agni* was born for the first time from *Vāyu*, his name was

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Tānūnapāt, Asuraḥ* and *Narāśaṇsaḥ*, he was called *Mātariśvā* because he slept in the womb of the mother. The mother was *Āpaḥ*, the elemental state of the creation, *viz.*, before the formation of the *Hiraṇyagarbha*. (see.

*Tánūnápād ucyate gárbh āsuró*
*nárāśáṇso bhavati yádviją'yate.*
*Mātariśvā yádámimīta mātári*
*vā'tasya sárgo abhavat sárīmaṇi.*

(RV. III. 29.11).

For the first time *Agni* was born from the friction (*Mathanāt*) of *Vāyu*. The friction of *Vāyu* was caused by *Devaśravā* and *Devavāta*, the two sons of Bharata. (see.

*Ámanthiṣṭāṁ bhā'ratā revádagníṁ*
*deváśravā devávātaḥ sudákṣam.*
*Ágne ví paśya bṛhatā'bhī' rāyé*
*'ṣā'm no netā' bhavatād ánu dyū'n.*

(RV. III.23.2).

*Devaśravā* and *Devavātaḥ* produced *Agni* in all the ten directions. (see.

*Dáśa kṣípaḥ pūrvyáṁ sīm ajījanant*
*sújātaṁ mātṛ'ṣu priyám.*
*Agníṁ stuhi daivavātáṁ devaśravo*
*yó jánānām ásad vaśī'.*

(RV. III. 23.3).

In the second birth, in the *Hiraṇyagarbha*, *Agni* was young and his name was *Jātavedāḥ*. (see.

*Nírmathitaḥ súdhita ā' sadhásthe*
*yúvā kavír adhvarásya praṇetā'.*
*Jū'ryatsvagnír ajáro váneṣv*
*átrā dadhe amṛ'taṁ jātávedāḥ.*

(RV. III. 23.1).

The word *yuvā* indicates the second birth of *Agni* from *Hiraṇyagarbha* and is probably the stage when it is known as *Rudra*. Gradually this *Agni* turned into waves forming the seven heavenly rivers and causing the separation of Heaven and Earth. (*Cf.* RV. I. 158.5). Thus *Āpaḥ* and *Hiraṇyagarbha* are the two birth-places of *Agni*. After the formation of Heaven and Earth, *Agni* became *trivṛt*.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Again *Agni* has also two-fold nature, *i.e.*, Light and Heat.

*Trivṛ't* : one that exists in the three (abodes), *i.e.*, heaven, middle region and earth. *Triṣu sthāneṣu vartate iti trivṛt.* From √*vṛt vartane*, to turn, turn round, revolve, roll, exist ; I. *Ā.* (*Cf* Lat. *vertere* ; Slav. *vruteti, vrateti* ; Lith. *vartyati* ; Goth. *wairthan* ; Germ. *werden* ; Eng. ward) ; with prefix *tṛ* and suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). The accent on the first syllable of the second member of the comp. by *Gati-*(*Pān.* 6.2.139).

*Agni* is generally called *trivṛt* in the Text and the *Brāhmaṇas.* (see.

1. *Agnirvai trivṛt* (Taitr. B. 1.5.10.4).
2. *Trivṛd agniḥ* (Ś.B. 6.3.1.25).
3. *Diváspári prathamáṁ jajñe agnír*
   *asmád dvitī'yaṁ pári jātávedāḥ.*
   *Tṛtī'yam apsú nṛmáṇā ájasram*
   *índhāna enaṁ jarate svādhī'ḥ.*
   (RV. X.45.1).

"For the first time, *Agni* performed the sacrifice in the heaven, for the second time in the middle region with the name of *Jātavedāḥ* and for the third time on the earth." Another word indicating *Agni's* birth is *'bhūrijanmā'* (RV. X.5.1). which means having more than one birth. From the sun in heaven, *Agni* came to the middle region and from there to the earth. This is the *trivṛttva* of *Agni.*

*Ánnam* : food. From √*an prāṇane*, to breathe ; II. P. with *na* by *Kṛvṛ-*(*Uṇ.* 3.10). *Aniti jīvayati iti annam odanādikaṁ vā*, 'living by food'. The accent on the radical syllable by *Ñni-*(*Pāṇ.* 6.1.197), as the suffix is *nit* by the *sūtra* itself.

*Yāska* has enlisted it in the synonyms of water (Nigh. 1.12.64). He derives it from (1) *ā* √*nam* and (2) √ *ad* (see. *Annaṁ kasmāt. Ānataṁ bhūtebhyaḥ attervā*). The derivation from √*ad* is borne out by the Comparative Philology (*Cf.* Gk. *edomai*, I eat.) but from *ā* √*nam* is questionable as *Yāska* has not explained substitution of *na* from *nam.* Dr. Varma says that "*anna* is traced to *ā* √*nam*, Lit. bent down before creatures ; NS, while explaining *Yāska's* derivation, refers to

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



the birth-ceremony during which food is brought to a new-born child. He tries to explain the phonological structure of the word by adding that the prefix *ā* has been shortened to *a* here, but even then the modification of *√nam* to *nna* remains unexplained. (see. S.V.E.Y. p. 118). (Also see. The second and by far the most important characteristic of *Yāska*, which I think these pages mainly show, is the fact that he was a primitive etymologist. It must be admitted that many of *Yāska's* etymologies are so glaringly primitive that even an ordinary *paṇḍita* trained in the *Pāṇinian* school will easily detect them as such, *i.e. Yāska* derives *'anna'* food from *ā √nam* (*Annam ānatam bhutebhyaḥ-Nir.* 3.9. (S.V.E.Y. p. 4).

Dr. Varma's opinion about *Yāska*, as a primitive etymologist, and an ordinary *paṇḍita*, trained in *Pāṇinian* school can detect him, is unjustified, because *Yāska* is not a grammarian, but etymologist. And the established principle for the etymological explanation of a word or words is to explain it (word) or them even by the community of a single syllable or letter ; but one should never (give up the attempt) of derivation (see *Akṣara-varṇa-sāmānyānnirbrūyāt. Na tveva na nirbrūyāt-Nir.* 2.1). Hence, *Yāska* has derived the word *'annam'* by the community of *'na'*. Possibly his derivations of *anna* are significant of the region to which *anna* belongs. On the earth *anna* is food (from) *√ad.* In the middle region it is water (from *ā √nam*) because it yields to the gods (the *Bhūtas* or elements). Although any ordinary *paṇḍita* in *Pāṇinian* school can detect this derivation of *Yāska*, but a grammarian cum etymologist cannot do so.

*Ṛjyate* : to receive. From *√ṛj gati-sthāna-arjana-upārjaneṣu*, to go, obtain, acquire ; I.P.*Ā.* with *abhi* to hasten towards. Here the *vikaraṇa śyan* takes place by *Vyatyayo bahulam* (*Pāṇ.* 3.1.85).

*Saṁvatsaré* : In the *Hiraṇyagarbha*. From *√vṛt vartane*, to move, go on, proceed (*Cf.* Lat. *vertere* ; Slav. *vruteti, vratiti* ; Lith. *vartyati* ; Goth. *wairthan ;* Germ. *werden* ; Eng. ward) ; I.*Ā.* with the prefix *sam* and suffix *saran* by *Sampūrvāccit* (*Uṇ.* 3.72). *Saṁvartate asminniti saṁvatsaraḥ Hiraṇyagarbhaḥ* The accent on the last syllable of the second member of the comp.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



by *Gati*-(*Pāṇ.* 6.2.139) and *Citaḥ* (*Pāṇ.* 6.1.163).

The phrase '*Saṁvatsare vāvṛdhe jagdhamī punaḥ*' has double significance. The ordinary sense is that whatever (vegetation) is consumed by *Agni*, that grows up again in a year. The second interpretation is that when *Agni* is born in *Āpaḥ*, he is weak and is liable to die out. But when born in *Hiraṇya-garbha* he becomes strong again, so much so that he separates the heaven and earth.

It is to be noted that in *Padapāṭha*, the word *Saṁvatsara* is not separated by *avagraha*. This shows that the *Padakāra* was not certain about its derivation. In the Ja. B. it has been derived from *saṁvat* and sara and has been explained as 'the sun'.

*Jagdhám* : eaten. From √*ad bhakṣaṇe*, to eat: II.P. with the suffix *kta*. *Ad* is substituted by '*jagdh*' by *Ado jagdhirlyapti kiti* (*Pāṇ.* 2.4.36). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Ī* : a particle in the sense of *īm* which denotes affirmation. It is unaccented by *chadayónudāttāḥ* (Ph. S.). Here it denotes the certainty, *i.e.*, *Agni* was certainly eaten. It means that *Agni* was exhausted and again generated in the *Hiraṇya-garbha*.

*Pu'naḥ* : again. It is read in the group of '*svādi*' by *Pāṇini* and is initially accented there.

*Āsā'* : with mouth. From √*as kṣepaṇe*, to throw ; IV. p. with *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76) and the prefix *āṅ*. *Āsamantād asyate kṣipyate annam anena asminniti vā iti āsyam*,' the food is thrown well by it or in it'. The accent on the radical syllable by *Gati*—(*Pāṇ.* 6.2.139). But the instrumental sing. is accented by *Sāvekācas*—(*Pāṇ.* 6.1.168).

*Jihváyā* : with tongue. From √*ji jaye*, to conquer, I.P. with the suffix *van* by *Śevayahvajihvā*—(*Uṇ.* 1.154). *Jayati yayā sā jihvā*,' by which it is conquered'. It is irregular formation. It is irregularly accented on its last syallable. It is a regular formation from √*hve* to call, with reduplication.

*Jényaḥ* : of noble origin. (*Cf.* Gk. *gennaios genuine*, true ; from √*jan prādurbhāve* ; with *auṇādika* suffix *enya*. The accent on the initial syllable of the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Sāyaṇa* derives it from √*ji jaye*; with *yat* by *Aco yat* (*Pāṇ* 3.1.97). In this way the accent falls on the radical syllable by *Yato'nāvaḥ* (*Pāṇ.* 6.1.213).

*Vṛ'ṣā*: mighty, strong. vigorous. From √*vṛṣ varṣaṇe*, to rain down, shower down, pour forth, effuse; I.P. with *kanin* by *Kaniṇ yuvṛṣi*—(*Uṇ.* 1.156). *Varṣati iti vṛṣā sūryo vā.* The accent on the initial syllable by *Ñni*—(*Pāṇ.* 6.1 197).

*Vanínaḥ*: trees (of the forest). From the stem *vana*, with the secondary suffix *in* by *Ata iniṭhanau* (*Pāṇ.* 5.2.115). *Vanam asti asminniti vanin tān vaninaḥ.* The accent on the suffix. The word *vanam* is enlisted by *Yāska* in the synonyms of water (Nigh. 1.12). So the word *vaninaḥ* may also mean clouds. In this case '*nimṛṣṭa*' would mean 'cleansed). Thus *Agni* is said to cleanse the waters.

*Mṛṣṭa*: to cleanse. From √*mṛj śuddhau*, to cleanse; II.P. (Ved. *Ā.*) *Laṅ* 3rd per. sing. With *ni* it means 'to wipe out (of. existence)'.

*Vāraṇáḥ*: restraining, all resisting, invincible, irresistible (said to the *Soma* and of *Indra's* elephant) (RV. X.1.9). From √*vṛ varaṇe*, to cover, obstruct, RV.; to prevent, restrain, RV. AV.; V.IX. I.P.*Ā.* (*Cf.* Goth. *warjan*: Germ. *wehren, wehr*; Eng. weir) with *yu* by *Nandi-grahi*—(*Pāṇ.* 3 1.134). *Vṛṇotīti vāraṇaḥ*,' one that restrains', It is accented on its last syllable by *Upasaṇkhyāna* on *Uñchādīnāṁ ca* (*Pāṇ.* 6.1.160).

Here *Agni* is *vāraṇaḥ* because he is irresistible.

*Kṛṣṇaprútau*: moving in darkness. From √*pru gatau*, to move; I.*Ā.* with the prefix *kṛṣṇa* and the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Kṛṣṇe pravate asau kṛṣṇaprut tau kṛṣṇaprutau*,' one that moves in the darkness'. The augment '*tuk*' by *Hrasvasya piti kriti tuk* (*Pāṇ.* 6.1.71). The accent on the radical syllable by *Gati*—(*Pāṇ.* 6.2.139).

*Vevijé*: fast moving. From Intens. √*vij bhayacalanayoḥ*, to move with a quick darting motion, speed (*Cf* Germ. *wichen weichen*; Angl. Sax. *wikan*; Eng. vigorous, weak) with the suffix *ac* by *Nandi grahi*—(*Pāṇ.* 3.1.134). *Vevekti asau vevijaḥ strī cet vevijā te vevije mātarau*, 'those that move with a quick darting motion'. The accent on the last syllable by *Citaḥ* (*Pāṇ*, 6.1.163).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Sāyaṇa* derives it from Intens. √*vij*, *Laṭ* 3rd per. sing. He says '*yaṅluṅantād vyatyayena ātmanepadam ekavacanaṁ ca Lopasta ātmanepadeṣu iti talopaḥ. Cādilope vibhāṣā iti nighātābhāvaḥ*'. This explanation of *Sāyaṇa* cannot be accepted as it is full of irregularities and against the *Padapāṭha* In the *Padapāṭha* it is explained as *pragṛhya*. Hence it is a nominal dual form and the adj. of *mātarau* but not verbal form.

*Sakṣítā* : dwelling or lying together or side by side. From *saha* √*kṣi nivāsagatyoḥ*, to dwell, move ; VI. P. (to go, move—Nigh. 2.14). with the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Saha kṣayatīti sakṣit tau sakṣitau. Saha* is substituted by *sa* by *Sahasya sa saṇjñāyām* (*Pāṇ.* 6.3.78). *Sakṣit* is the *saṇjñā* of the mothers of *Agni*. The accent on the radical syllable by *Gati*—(*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Prācā'jihvam* : having the tongue towards the east. *Prācā prakarṣagatyā jihvā yasya agneḥ saḥ prācājihvaḥ taṁ prācājihvaṁ śiśum agnim. Vyadhikaraṇa* B.V. Comp. by *Anekam*-(*Pāṇ.* 2.2.24). Here the adj. *prācā* comes before by *Saptamiviśeṣaṇe bahuvrīhau* (*Pāṇ.* 2.2.35). The *aluk* of the instrumental sing. takes place by *Upasaṇkhyāna* on *Ojaḥ*-(*Pāṇ.* 6.3.3). The final '*ā*' is shortened by *Gostriyorupasarjanasya* (*Pāṇ.* 1.2.48). The accent on the first member of the comp. by *Bahuvrīhau*-(*Pāṇ.* 6.2.1). The instrumental singular is accented by *Añceśchandasyasarvanāmasthānam* (*Pāṇ.* 6.1.170).

The word *prācājihvam* signifies that the infant '*Agni*' enveloping *Hiraṇyagarbha* was moving towards the east.

*Tṛṣucyútam* : moving rapidly. From √*cyu gatau*, to move to and *fro*, go ; I.A. with the prefix *tṛṣu* and the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Tṛṣu śīghram cyavate asau tṛṣucyut tam tṛṣucyutam*,' one that moves to and fro rapidly. The accent on the radical syllable by *Gati*-(*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Sā'cyam* : to be assisted or served or honoured. From √*sac samavāye*, to be assisted or associated or united with ; I.Ā.P. (*Cf.* Lat. *sequor* ; Lith. *seku*) with *ṇya* by *Ṛhalorṇyat* (*Pāṇ.* 3.1.124). *Śaktuṁ yogyaṁ sācyam*. The accent on the initial syllable by *Upasaṇkhyāna* on *Iḍavanda*-(*Pāṇ.* 6.1.124).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Kúpayam* : heaving, swelling with emotion (to be guarded — *Sāyaṇa*, from √*gup*).

*Mumukṣváḥ* : desirous of getting free, wishing to deliver from (darkness). From *Desid.* √*muc mocane*, to loose, slacken, liberate (*Cf.* Gk. *musso, mukos* ; Lat. *mungo, mucus*) ; VI.P. with *u* by *Sanāṃsa*-(*Pāṇ.* 3.2.168). It is accented on its last syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). In Nom. Plu. *guṇa* does not take place by *Jasādiṣu*—(*Vā. Pāṇ.* 7.3.109). Now *yaṇ* by *Iko yaṇaci* (*Pāṇ.* 6.1.77). Hence the *svarita* accent on the unaccented Nom. Plu. by *Udāttasvaritayoryaṇaḥ svarito' nudāttasya* (*Pāṇ.* 8.2.4).

*Mánave* : for Manu (sun). From √*man jñāne*, to know, IV.*Ā.* with *u* by *Śṛsvṛ*—(*Uṇ.* 1.10). *Manyate jānāti sarvam jagat yasya udayena saḥ manuḥ suryaḥ tasmai manave,*' for the sun. The accent on the initial syllable by *Ñni*—(*Pāṇ.*—6.1.197), as the suffix is *nit*.

*Mānavasyaté* : for one that releases or emits the rays. From √*syand prasravaṇe*, to pour forth, stream ; I.*Ā* with the prefix *mānava* and the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Mānavān syandayate prasrāvayati asau mānavasyat tasmai mānavasyate,*' 'for one that emits rays'. The consonant '*d*' is changed into '*t*' irregularly. The accent on the last syllable of the second member by *Gati*—(*Pāṇ* 6.2.139) and *Antodāttāduttarapadādanityasamāse* (*Pāṇ.* 6.1.169).

The word *mānava* is derived from *manu* with the suffix *aṇ* by *Tasyāpatyam* (*Pāṇ.* 4.1.92). *Manorapatyāni mānavāḥ.* The rays are said *mānavaḥ* because they are the offsprings of the sun.

*Raghudrúvaḥ* : running like a race-horse. From √*dru gatau*, to run, hasten, fleet : I.P. with the prefix *raghu* (*laghu*) and the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Raghu laghu dravati iti raghudruḥ te raghudruvaḥ kiraṇāḥ,*' the rays which run like a race horse'. Vedic absence of *tuk*. The accent on the second member of the radical syllable by *Gati*—(*Pāṇ.* 6.2.139). There are the '*Gāyatrī*' type of rays of the sun which touch the earth.

*Kṛṣṇásītāsaḥ* : drawing black furrows (*Sāy.* having a black path). *Kṛṣṇā kṛṣiśālinī sītā iva mārgāḥ yeṣāṁ raśmīnām te*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*kṛṣṇasītāsaḥ raśmayaḥ*. The accent on the last syllable of the first member of the comp. by *Bahuvrīhau* - (*Pāṇ.* 6.2.1) and *Upasaṇkhyāna* on *Uñchādīnāṁ ca* (*Pāṇ.* 6.1.160).

*Júvaḥ* : quick. From √*ju gatau*, to press forward, hurry on, be quick ; I.. with the suffix *kvip* by *Bhrāj*—(*Pāṇ.* 3.2.177). *Javaterdīrghaśca nipātyate.* (see. *Kāśikā* on this *sūtra*). The accent on the root by *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Asamanā'ḥ*—having different colours. *Samānaṁ manaḥ iti samanaḥ*, 'the same colour'. *Avidyamānaḥ samanaḥ yeṣāṁ te asamanāḥ kiraṇāḥ bhinnavarṇāḥ ityarthaḥ.* The comp. takes place by *Naño'styarthānām*—(*Vā. Pāṇ.* 2.2.24). The accent on the last syllable of the second member by *Nañsubhyām* (*Pāṇ.* 6.2.172). and *Samāsasya* (*Pāṇ.* 6.1.223).

The rays of the sun have different colours. *Sāyaṇa* has quoted the seven colours of the rays which follows thus :

*Kālī karālī manojavā ca sulohitā yā ca śubhravarṇā.*
*Sphuliṅgini viśvabhuvī ca devī lelāyamānā iti saptajihvā.*

*Ajirā'saḥ* : agile. From √*aj gatau*, to go, move, throw; I.P. with *kirac* by *Ajira—(Uṇ.* 1.53). *Ajati gacchati asau ajiraḥ te ajirāsaḥ gamanaśīlāḥ ityarthaḥ.* The accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163). It is irregular formation so '*aj*' is not substituted by '*vī*' by *Ajervya*—(*Pāṇ.* 2.4.56).

*Vā'tajūtāḥ*—wind-driven. *Vātena jūtāḥ vātajūtāḥ.* The accent on the initial syllable of the first member of the comp. by *Tṛtīyā karmaṇi* (*Pāṇ.* 6.2.48). *Vātaḥ* is derived from √*vā gatigandhanayoḥ*; II.*Ā.* with *tan* by *Hasimṛ*—(*Uṇ.* 3.86). *Vāti gacchatīti vātaḥ*, 'one that moves'. The accent on the initial syllable by *Ñni*—(*Pāṇ.* 6.1.197).

*Āśávaḥ* : speedy (rays). From √*aś vyāptau*, to pervade ; *V.Ā.* with the suffix *uṇ* by *Kṛvāpā*—(*Uṇ.* 1.1). *Aśnute vyāpnoti iti āśuḥ aśvaḥ kiraṇo vā.* The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

The rays are *āśavaḥ* because they pervade the three regions. *Yāska* has enlisted it in the synonyms of '*raśmiḥ*'.

*Várpaḥ* : (prob. connected with *rūpa*) a pretended or assumed form, phantom, RV. any form or shape (of *Agni*, hence light). From √*vṛ varaṇe*, to cover, pervade ; V.P.*Ā.* (*Cf.* Goth. *warjan* ; Germ. *wehren, wehr* ; Eng. *weir*) with *pa*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



by *Susṛbhyāṁ nicca* (*Uṇ.* 3.26). Though the root is not mentioned in the *sūtra*, yet *bāhulakāt* the suffix *pa* takes place. The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197). as the suffix is *nit.*

*Kárikrat* : performing intensively, doing repeatedly, here radiating. From Intens. √*kṛ karaṇe*, to do ; VIII. P.*Ā.* with *śatṛ*. It is irregularly derived by *Dādharti-*(*Pāṇ.* 7.4.65). The accent on the initial syllable by *Abhyastānāmādiḥ* (*Pāṇ.* 6.1.189).

*Avánim* : earth. From √*av rakṣaṇa-gati-kānti*—, to protect, go, move, shine. (*Cf.* Gk. *aio* ; Lat. *aveo*) I.P. with *ani* by *Atti*—(*Uṇ.* 2.103). *Avati rakṣanādikaṁ karotīti avaniḥ*, that which protects, moves, goes, shines'. The accent on the initial syllable of the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Mármṛśat* : intensively coming in contact with. From Intens. √*mṛś āmarśane* ; VI.P. with *abhi*, it means to touch, come in contact with; with *śatṛ*. The augment *ruk* in *abhyāsa* by *Rugrikau ca luki* (*Pāṇ.* 7.4.91). The accent on the initial syllable by *Abhyastānāmādiḥ* (*Pāṇ.* 6.1.189)

*Abhiśvasan* : panting, blowing. From *abhi-*√*śvas prāṇane*, to pant, blow; II.P. with *śatṛ*. The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Stanáyan* : thundering. From √*stan devaśabde*, to resound, roar, thunder (*Cf.* Gk. *steno* ; Slav. *stenja* ; Angl. Sax. *stunian*; Germ. *stohnen*) ; X.P. with *śatṛ*. The accent on *ṇic* by *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Nā'nadat* : intensively roaring. From Intens. √*nad avyakte śabde*, to roar ; with *ṣatṛ*. The accent on the initial syllable by *Abhyastānāmādiḥ* (*Pāṇ.* 6.1.189).

*Bhū'ṣan* : striving after, longing for. From √*bhūṣ alaṅkāre*, to strive after ; I.P. with *śatṛ*. *Śap* by *Karttari śap* (*Pāṇ.* 3.1.68). The accent on root by *Dhātoḥ* (*Pāṇ.* 6.1.162), as the suffix *śatṛ* is unaccented by *Tāsya-*(*Pāṇ.* 6.1.186).

*Babhrū'ṣu* : among the plants. From √*bhṛ dhāraṇapoṣaṇayoḥ*, to sustain, nourish ; III.P.*Ā.* with *ku* by *Kurbhraśca* (*Uṇ.* 1 22). Reduplication by the *anuvṛtti* of *dve* in the *sūtra*. *Bibhartti sarvam iti babhruḥ*. The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Námnate* : bends down. From √*nam prahvatve śabde ca* to bow, stoop down (*Cf.* Zd. *nam, nemaiti* ; Gk. *nemo, nemos, nomos* ; Lat. *nemus*) ; I.P. ; Lat. 3rd per. sing. (Vedic *Ā.*). The augment *nuṭ* by *Upasaṇkhyāna* on *Bahulam chandaṣi* (*Pāṇ.* 7.1.8). In Veda, when the root *nam* is *Ātmanepada*, the augment *nuṭ* is added to the *sārvadhātuka* suffix (*Cf. Anamnata*- RV. I.131.1). The accent on the root by *Dhātoḥ* (*Pāṇ.* 6 1.162). Here '*ta*'is unaccented by *Tāsye*—(*Pāṇ.* 6.1.186). *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28) does not apply as it is prohibited by *Yadvṛttān-nityam* (*Pāṇ.* 8.1.66).

The explanation of *Sāyaṇa* is full of irregularities and is therefore not acceptable.

*Róruvat* : vehemently roaring, bellowing aloud. From Intens. √*ru śabde*, to roar ; II.P. with *śatṛ*. The accent on the initial syllable by *Abhyastānāmādiḥ* (*Pāṇ.* 6.1.189).

*Ojāyámānaḥ* : exhibiting strength or energy, making effort. From *ojāya*, to exhibit strength ; with *śānac*. *Ojāya* from *ojas*, 'strength, vigour, energy', RV. (*Cf.* Zd- *avajaṅh*, 'power' ; Gk. *ug-ies, aug-e* ; Lat. *vigere, angere, angur, angus-tus, anxilium* ; Goth. *ankan* ; Eng. *eke*) with *kyaṅ* by *Kartuḥ kyaṅ salopaśca* (*Pāṇ.* 3.1.11). The accent on the last syllable of the root by *Dhātoḥ* (*Pāṇ.* 6.1.162). as *śānac* is unaccented by *Tāsye*-(*Pāṇ.* 6.1 186).

*Bhīmáḥ* : dreadful, formidable. From √*bhī bhaye*, to terrify, put in a fright, intimidate, RV. (*Cf.* Lith. *bijotis* ; Slav. *bojati* ; Germ. *biben, beben*) ; III.P. with *mak* by *Bhiyaḥ sugvā* (*Uṇ.* 1.134). Its sense is in *apādāna* by *Bhīmādayo apādāne* (*Pāṇ.* 3.4.74). *Bibheti asmāditi bhīmaḥ*. The accent on the last syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Śṛ'ṅgā* : rays (see. Notes on '*Bhūriśṛṅgāḥ*' RV. 1.154.6

*Davidhāva* : shakes. From Intens. √*dhū kampane*, to shake, RV. ; V.*Ā*. (*Cf.* √*dhav* and *dhāv* ; Gk. *thuo, thuno, thumos*). *Liṭ*. 3rd per. sing. The augment '*ik*' is added to the *abhyāsa*. Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Durgṛ'bhiḥ* : difficult to catch. From √*grah upādāne*, to seize, obstruct, take away (*Cf.* Zd. *gerep, gaury* ; Goth. *greipa* ; Germ, *greife* ; Lith. *grebju* ; Slav. *grablju* ; Hib. *grabaim* 'I devour, stop) IX.P. with the prefix *dur* and the suffix *auṇādika* '*in*'. The suffix being *kit*, *Samprasāraṇa* takes place by

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Grahijyā*-(*Pāṇ.* 6.1.16). *H* is changed into *bh* by *Hṛgrahorbhaśchandasi* (*Vā. Pāṇ.* 8.2.31). The accent on the initial syllable of *gṛbhiḥ* by *Ñni*-(*Pāṇ.* 6.1.197). In the comp. the accent remains the same by *Gati*-(*Pāṇ.* 6.2.139).

*Saṇstíraḥ* : near. From *sam*√*stṛ ācchādane*, to cover ; IX P.*Ā.* with *kvip* by *kvip ca* (*Pāṇ.* 3.2.76). *Samyak stīryate yā sā saṇstir tāḥ saṇstiraḥ* (see. M.W. also.), those that cover well', The accent on the initial syllable of the second member of the comp. by *Gati*—(*Pāṇ.* 6.2.139) and *Parādiśchandasi bahulam* (*Pāṇ.* 6.2.199).

Now the rays of the sun have come to the earth and have entered into things far and near. An alternative explanation is given by *Sāyaṅa*. He derives it with the suffix *ka* by *Mulavibhujādīnām*-(*Vā. Pāṇ.* 3.2.5). and takes it in singular as qualifying *Agni*.

*Viśṭíraḥ* : far (other things like *saṇstiraḥ*).

*Jānán* : knowing, conscious. From √*jñā avabodhane*, to know ; IX.P. with *śatṛ*. *Jñā* is substituted by *jā* by *Jñājanorjā* (*Pāṇ.* 7.3 79). The *vikaraṇa śnā* by *Kryādibhyaḥ śnā* (*Pāṇ.* 3.1.81). *Ā* in *śnā* drops by *Śnābhyastayorātaḥ* (*Pāṇ.* 6.4.112). The accent on the suffix *śatṛ* by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Jānatī'ḥ* : knowing, conscious. Feminine form of *śatṛ* with *ṅīp* by *Ugitaśca* (*Pāṇ.* 4.1.6). The accent on *ṅīp* by *Śaturanumo nadyajādī* (*Pāṇ.* 6.1.173). *Pūrvasavarṇadīrghatva* in acc. plu.

*Devyám* : divine power. From √*div dyotane*, to shine ; IV.P. with *ṇyat* by *Ṛhalorṇyat* (*Pāṇ.* 3.1.124). The *svarita* accent on the suffix by *Titsvaritam* (*Pāṇ.* 6.1.185).

The sense is that *Agni* when approaches the earth, assumes divine power.

*Agrúvaḥ* : virgin (M.W.). From √*ag gatau*, to move tortuously, wind ; I.P. with *auṇādika ru. Agati gacchatīti agruḥ*, 'that goes or moves tortuously'. The virgin rays are '*agruvaḥ*' because they move from higher to lower region in waves. On account of being fresh on the earth, they are called virgin (*Cf.* Zd. *aghru*). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Keśínīḥ* : flames (see Notes on this word on RV. 1.151-6.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Mamrúṣīḥ* : dying, expiring, about to extinguish. From √*mṛ prāṇatyāge*, to die, RV., (*Cf.* Zd. *mar*, *mareta* ; Gk. *brotos* for *mrotos* ; Lat. *mors*, *morior* ; Slav. *mreti* ; Lith. *mirti* ; Goth. *maurthr* ; Germ. *Mord*, *morden* ; Eng. *murder*), VI *Ā.* with *kvasu* by *Kvasuśca* (*Pāṇ.* 3.2.107). The feminine suffix *ṅīp* by *Ugitaśca* (*Pāṇ.* 4.1.6). *Samprasāraṇa* by *Vaco samprasāraṇam* (*Pāṇ.* 6.4.131). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Jarā'm* : decrepitude, old age, decline. From √*jṝ vayohānau*, to make old or decrepit ; I.P. with *an* by *Ṣidbhidādibhyo 'ṅ* (*Pāṇ.* 3,3.104). *Guṇa* by *Ṛdṛśo'ṅi guṇaḥ* (*Pāṇ.* 7.4.16). The feminine suffix *ṭāp by Ajādyataṣṭāp* (*Pāṇ.* 4.1.4). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Pramuñcán* : liberating, rescuing. From *pra-*√*muc mocane*, to rescue, liberate, release (*Cf.* Gk. *musso*, *mukos*, *muktes* ; Lat. *mungo*, *mucus*) ; VI.P. with *śatṛ* ; the augment *num* by *Śe mucādīnām* (*Pāṇ.* 7.1.59). The accent on *śa* by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). In the comp. the accent remains on the same syllable by *Gati-*(*Pāṇ.* 6.2.139).

*Astṛtam* : indestructible, invincible. *Na stṛtam iti stṛtam*, *Nañ tatpuruṣa* comp by *Nañ* (*Pāṇ.* 2.2.6). The accent on *ṇañ* by *Tatpuruṣe*—(*Pāṇ.* 6.2.2). The word *stṛtam* from √*stṛ hiṃsāyām* with *kta*.

The idea is that when *Agni* comes in full force his flames are invincible.

*Adhīvāsám* : vesture, upper garment, mantle. From *adhi*—√*vas ācchādane*, to put on, invest, wear (clothes and others), (*Cf.* Gk. *ennum* for *Feo-num*, *eima* ; Lat. *vestis* ; Goth. *wasjan* ; Angl. Sax- *werian* ; Eng. *wear*) with *ghañ*. *Adhīvasanam adhīvāsaḥ tam adhīvāsam*, 'that which is put on'. The vowel in *adhi* takes *dīrgha* by *Upasargasya ghañ-*(*Pāṇ.* 6.3.122). The accent on the last syllable by *Thāthaghañ-*(*Pāṇ.* 6.2.144).

*Tuvigrébhiḥ* : devouring much, voracious. From √*gṝ. nigaraṇe*, to swallow, devour ; VI.P. with the prefix *tuvi* and the suffix *ka* by *Upasaṇkhyāna* on *Igupadhā-*(*Pāṇ.* 3.1.134). *Yaṇ* by *Iko yaṇaci* (*Pāṇ.* 6.1.77). *Itva* does not take place by *Bahulam chandasi* (*Pāṇ.* 7.1.103). The accent on the last syllable by *Thāthaghañ-*(*Pāṇ.* 6.2.143).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Sátvabhiḥ* : with breaths, blasts. From √*sad viśaraṇa-gati-avasādaneṣu*, to go, I.P. with *kvanip by Upasaṇkhyāna* on *Pra-*(*Uṇ*-4.117). The accent on the root by *Dhātoḥ (Pāṇ.* 6.1-162*).* as the suffix is unaccented by *Anudāttau suppitau* (*Pāṇ.* 3.1.4).

*Jráyaḥ* : overpowering, violent, vehement. From √*jri abhibhave*, to overpower, to go (Nigh. 2.14) ; I.P. with *asun* by *Sarvadhātubhyo'sun (Uṇ.* 4.189). The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Rérihat* : greedily licking, consuming, RV. From Intens. √*rih āsvādane*, to lick, kiss ; VI-P. with *śatṛ.* The accent on the initial syllable by *Abhyastānāmādiḥ* (*Pan.* 6.1.189).

*Śyénī* : reddish white: From *śyet* 'reddish white, white (prob. connected with *śvata*) with the feminine suffix *ṅīp* by *Varṇādanudāttāttopadhātto naḥ* (*Pāṇ.* 4.1.39). The accent on the initial syllable as this word is accented.

*Vartaníḥ* : track, trail. From √*vṛt varttane*, to move or go on ; I.*Ā*. with *ani* by *Vṛteśca* (*Uṇ.* 2.107). *Varttate yasminniti vartaniḥ mārgaḥ 'path'*. The aceent on the last syllable by *Upasaṇkhyāna* on *Uñchādīnāṁ ca* (*Pāṇ.* 6.1.160)

*Maghávatsu* : in the wealthy (abodes or institution) From *magha* 'wealth' with the suffix *matup* by *Tadasya*—(*Pāṇ.* 5.2.94). *Maghaḥ asti asminniti maghavā teṣu maghavatsu*, 'possessed of wealth'. M of matup is changed into v by *Mādupadhāyāśca-*(*Pāṇ.* 8.2.9). The accent on the suffix syllable of *magha* by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). as *matup* in unaccented by *Anudāttau suppitau (Páṇ.* 3.1.4). *Magha* is derived from *mah pūjāyām*, to worship ; with the suffix gha by *Puṇsi saṇjñāyāṁ ghaḥ prāyeṇa* (*Pāṇ.* 3.3. 118).

*Dīdihi* : mayest shine. From √*dī dīptau*, to shine, bright, to shine forth (*Cf.* Gk. *deoto, deelos, delos*) ; III. P. ; *Loṭ* 2nd per. sing. Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Yāska* has enlisted this root in the synonyms of *jvalatikarmā* (Nigh. 1.16).

*Śvásīvān* : hissing, vivifying. From √*śvas prāṇane*, to hiss, pant, snort, vivify ; II. P. with *ī* by *Upasaṇkhyāna* on *Avitṛstṛ-*(*Uṇ* 3.158). Again *matup* by *Tadasya-*(*Pāṅ.* 5.2.94). M is changed into v by *Chandasīraḥ* (*Pāṇ.* 8.2.15). The accent on the radical syllable by *Upasaṇkhyāna on Vṛṣādīnāṁ ca* (*Pāṇ.* 6.1.203).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Dámūnāḥ* : belonging or devoted to the house or family (*Cf. dama.* a house') From √*dam upśame*, to be tamed or tranquillised (*Cf.* Gk damnemi, domos ; Lat. domare, domus) IV.P. with the suffix *ūnas* by *Damerūnasiḥ* (*Uṇ.* 4.235). *Dāmyati upaśamayati iti damūnāḥ agnirvā*, 'one that tranquillises or subdues'. The accent on the initial syllable by *Upasaṇkhyāna* on *Vṛṣādīnāṁ ca* (*Pāṇ.* 6.1.203).

*Avā'ṣya* : casting away. From *ava-*√as *kṣepaṇe*, to throw. cast ; IV.P. with *ktvā* by *Samānakartṛkayoḥ pūrvakāle* (*Pāṇ.* 3.4.21). *Ktvā* is substituted by *lyap* by *Samāse-*(*Pāṇ.* 7.1.37). The accent on the radical syllable by *Gatikārako-*(*Pāṇ.* 6.2.139).

*Śíśumatīḥ* : infantine, *i.e.*, new born or fresh. From *śíśu* with *matup* by *Tadasya-*(*Pāṇ.* 5.2.94). The feminine suffix *nīp* by *Ugitaśca* (*Pāṇ.* 4.1.6). The accent on the initial syllable of *śíśu* which is derived from √*śo tanūkaraṇe* with the suffix u by *Saḥ kit sanavacca* (*Uṇ.* 1.20). *San* being nit, *śíśu* gets accent on the initial syllable by *Ñni-*(*Pāṇ.* 6-1.197).

*Parijárbhurāṇaḥ* : flickering all round (see. Notes on RV.I 163.11).

*Súdhitam* : excellent fixation or placement. From *su-*√*dhā dhāraṇe*, to place ; III. P.*Ā.* with *kta* by *Sudhita-*(*Pāṇ.* 7.4.45). *Supūrvasya dadhāteḥ ktapratyaya itvam iḍāgamo vā pratyayasya nipātyate* (see *Kāśikā* on this *sūtra*). Being a *Tatpuruṣa* comp. the accent falls on the initial syllable.

*Dúrdhitāt* : than the loose placement. From *dur*√*dhā dhāraṇe* ; III. P.*Ā.* with *kta*. It should be derived by *Upasaṇkhyāna* on *Sudhita-*(*Pāṇ.* 7.4.45). The accent on *dur* by *Tatpuruṣe-*(*Pāṇ.* 6.2.2.).

The rays of the sun are coming from the heaven. The poet thinks that these rays are well-placed on the earth in plants, creatures, etc. but in the heaven there is no such thing, so they are said to be preserved there with difficulty.

*Mánmanaḥ* : estimable. From √*man avabodhane*, to know, IV.*Ā.* with *manin* by *Sarvadhātubhyo manin* (*Uṇ.* 4.145). The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Śukrám* : brilliant. From √*śuc dīpatu*, to shine, I.P. with *ran* by *Ṛjrendra-*(*Uṇ.* 2.29). *Sucyate dīpyate iti śukram*, *'shining'*.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The accent on the final syllable by *Upasaṇkhyānaṁ* on *Uñchādīnāṁ ca* (*Pāṇ.* 6.1.160).

Śúci : radiance. From √*śuc dīpatu*, to shine, I.P. with in by *Sarvadhātubhya in* (*Uṇ.* 4.118). *Śucyate iti śuci.* The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

This *śuci Agni* belongs to the heaven. In this verse there is a camparison between the rays of heaven and earth and the rays from the heaven are praised to come to the earth.

*Ráthāya* : for pleasure. From √*ram krīḍāyām*, to glad or pleased, rejoice at, delight in (*Cf.* Zd. ram ; Ck. erema, eramai, eratos ; Lith, rimeti ; Goth, rimis). I.*Ā.* with *kthan* by *Hanikuṣinīrami-*(*Uṇ.* 2.2.). *Ramate yasmin yena vā sa rathaḥ*, 'chariot, pleasure'. M of *ram* drops by *Anudāttopadeśa-*(*Pāṇ.* 6.4.37). The accent on the initial radical syllable by *Ñni-* (*Pāṇ.* 6.1.197).

*Nā'vam* : boat. From √*nud preraṇe*, to push, thrust, move, impell, RV. VI. P.*Ā.* with *ḍau* by *Glānudibhyāṁ ḍau* (*Uṇ.* 2.65). *Nudati prerayati iti nauḥ* or *nudyate gamyate yena iti nauḥ, jalataraṇasādhanam.* The accent on *ḍau* by *Ādyudāttaśca* (*Pāṇ.* 3.1.3),

Here the reference seems to be to a boat propelled by the power of *Agni* (probably known as *Agniboat.*

*Gṛhā'ya* : for living or residence. From √*grah upādāne*, to catch, IX P. with *ka* by *Gehe kaḥ* (*Pāṇ.* 3.1.144). *Samprasāraṇa* by *Grahijyā* – (*Pāṇ.* 6.1.16) *Gṛhṇātīti gṛhaṁ tasmai gṛhāya.* The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Nityāritrāṁ* : having ever-fitted oars. *Nityāni aritrāṇi yasyāḥ sā nityāritrā nauḥ tāṁ nityāritrām.* B. V. Comp. by *Anekam*—(*Páṇ.* 2.2.24). *Nitya* is derived from *u pasarga ni* with *tyap* by *Ne dhruve* (*Vā. Pāṇ.* 4.2.104). *Niyataṁ dhruvaṁ nityam.* The accent on the *upasarga ni* as *tyap* is unaccented by *Anudāttau suppitau* (*Pāṇ.* 3.1.4). Hence in the comp. the accent remains on the same syllable by *Bahuvrīhau-*(*Pāṇ.* 6.2.1).

Śárma : welfare. From √*śṛ hiṇsāyām*, to crush, break with manin by *Sarvadhātubyo manin* (*Un.* 4.145). IX.P. *Śṛṇāti*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*dukhamiti śarma sukham ityarthaḥ*, 'that which puts an end to the difficulties'. The accent on the initial radical syllable by *Ñni-(Pāṇ.* 6.1.197).

*Ukthám* : prayer. From √*vac paribhāṣaṇe*, to speak, utter, announce, II.P. with *thak* by *Pāṭṛtudivaci-(Uṇ.* 2.7). *Ucyate parito bhāṣyate yattad uktham*, 'which is sung'. Vac takes *samprasāraṇa* by *Vacisvapiyajādīnāṁ kiti (Pāṇ.* 6.1.15), *Pararūpa* by *Samyrasāraṇācca (Pāṇ.* 6.1.108). The accent on the suffix by *Ādyudāttaśca (Pāṇ.* 3.1.3).

*Jugurvāḥ* : mayest approve, welcome. From √*gṝ śabde*, to resound, IX.P. with *Liṇ* 2nd. per sing. Śnā is *ślu* by *Bahulaṁ chandasi (Pāṇ.* 2 4.76). *Utva* by *Bahulaṁ chandasi (Pāṇ.* 7.1.103). The reduplication by Ślau (*Pāṇ.* 6.1.10). Unaccented by *Tiṅṅatiṅaḥ (Pāṇ.* 8.1.28),

*Dyā'vā-kṣā'mā* : heaven and earth. *Dyauśca kśāmā ceti dyāvākṣāmā. Dvandva* comp. by *Carthe dvandaḥ (Pāṇ.* 2.2.29), *Dyauḥ* is substituted by *Dyāvā* by *Divo dyāvā (Pāṇ.* 6.3.29) Both of the words accented initially by *Devatādvandve ca (Pāṇ.* 6.2.141). As a matter of fact both of these words are independent faminine ending in *ā*.

*Svágūrtāḥ* : swirling spontaneously. *Svayaṁ gūrtāḥ svagūrtāḥ. Karmadhāraya tatpuruṣa* comp. The accent on the first member of the comp. by *Tatpuruṣe-(Pāṇ.* 6.2.2.).

*Gávyam* : group of go type of rays. From go with *yat* by *Ugavādibhyo yat (Pāṇ.* 5.1.2). *Gavāṁ samūhaḥ gavyam.* The accent on the initial stem syllable by *Yato'nāvaḥ (Pāṇ.* 6.1.213).

*Yávyam* ; radiating, from √*yū miśraṇe amiśraṇe* ca, to mix unmix, scatter ; II.P. with *yat* by *Aco yat (Pāṇ.* 3.1.97). *Guṇa* by *Sārvadhātuka—(Pāṇ.* 7.3.84). O is replaced by av by *Dhatos stanni-mitlasyaiva (Pāṇ.* 6.1.84). The accent on the initial radical syllable by *Yato'nāvaḥ (Pāṇ.* 6.1.213).

This word qualifies *gavyam.*

*Aruṇyáḥ* : rays of reddish colour. From *aruṇī* 'red' with *ṇas.* The word *aruṇī* from *aruṇa* with *ṅīṣ* by *(Vā. Páṇ.* 4.1.45). The accent on *ṅīṣ* by *Ādyudāttaśca (Páṇ.* 3.1.3).

*Varanta* : may bestow. From √*vṛ* to choose. *Leṭ.* 3rd per. plu.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# AGNI

[I.141 1—13]

*Ṛṣiḥ*—1—13 *Dīrghatamāḥ*—*Devatā*—*Agniḥ*. *Chandaḥ*—1—3, 6, 11 *Jagatī*. 4, 7, 9, 10 *Nicṛjjagatī*. 5 *Svarāṭtriṣṭup*. 8 *Bhuriktriṣṭup*. 12 *Bhurikpaṅktiḥ*. 13 *Svarāṭpaṅktiḥ*. *Svaraḥ*. 1—4, 6, 7, 9—11 *Niṣādaḥ*. 5, 8 *Dhaivataḥ*. 12, 13 *Pañcamaḥ*.

**Translation** :

1. Certainly, that conspicuous refulgence of the god (*Agni*) has been acquired for the body, wherefor it has been generated from friction. My mind meanders and grasps it indeed. The streaming rays of *Ṛta* brought (it).
2. The eternal diffusing and productive (*Agni*) reposes in the body (of the sun in heaven). In the second stage (he reposes) in the seven benevolent mothers (*i.e.* streams in the middle region). In the third quarters generate him who has ten protections in order to make the showerer yield (his benefits).
3. As the powerful gods draw him (*Agni*) out of its original seat in order to develop its mighty form, as the wind buffets him resting in his secret place to stir water out of the extensive middle region.
4. As (*Agni*) is brought forth from the highest father (heaven), he mounts the exceedingly bright lightnings in the clouds. Both (the heaven and the middle region) promote its growth. Just after that he became most youthful (*i.e.* strong) and bright by his light and heat.
5. After (being brought from heaven) he, the bright one (*Agni*), entered the (seven) mothers (clouds) intact and there he increased immensely. As he had mounted the previous (lightnings), the ever-active ones, so does he hasten towards the new later ones.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



6. Just after that they (the gods) select him as *Hotṛ* from among those who are desirous of sacrifices in heaven. The bounteous ones (*i.e.* the gods) obtain him as treasure, that he, the widely lauded (god) with his majesty willingly approaches the gods, the mortals and their prayer for (their) sustenance in many ways.
7. When the adorables (*Agni*), fanned by the wind spreads in different directions like a furious and coiling serpent who (gives out) hissing sounds, then the dust particles come in his way, who in the consumer, whose trail is dark, who is radiant at birth and follows various paths.
8. Like a chariot equipped and set into motion by clever (charioteers) he (*Agni*) ascends heaven by his own reddish members (*i.e.* flames). And then consumeth and of thee the paths are black. From they radiance energy emanates as doth from the prowess of the brave.
9. By thee, O *Agni*, *Varuṇa* of fixed law, *Mitra* and *Aryaman*, the bountiful gods, are eminent, so that thou art born all-encompassing and always engirdest them like the felly of the wheels.
10. O most youthful *Agni*, thow bestowest the gifts, plenteous with the gods, on the industrious toiler. Thee, O, the fresh and youthful son of strength who possessest great gifts, we contemplate in (our) enterprise as a rich dispenser.
11. Thou bestowest lavishly on us domestic comforts such as (is provided by) wealth that serves worldly ends. Thou augmentest the one full of spirit like stable good fortune. The skilful (god) who controls (his twofold birth like the rays, also (controls) the panegyric (of the gods) in the sacrifice.
12. May the charming invoker who shines brightly and has fleet horses and a brilliant chariot listen to us. May that wise and glorious *Agni* lead us (*i.e.* the gods) with his best guidance towards the splendid prosperous course.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



13. *Agni* is extolled for holding (himself) strongly by his effective rays for his universal sovereignty. Those that are the bountiful gods and we (*Agni*) like the sun, caused the rain-cloud to thunder.

**Grammatical and Exegetical Notes :**

1. *Báṭ* : ind. in truth, certainly *(Sāyaṇa -satyam)*, RV. *Yāska* has enlisted it in the synonyms of *satya* (Nigh. 3.10).

*Itthā'* : ind. Ved. thus; (often used in the *Ṛgveda* and sometimes only to lay stress on a following word; therefore by native etymologists (Nir.) considered as a particle of affirmation). It is often connected with words expressing devotion to the gods and others in the sense of thus, truly, really. *Yāska* has enlisted it in the synonyms of *satya* (*Nigh.* 3.10).

The use of two ind. at a time, shows that the *Agni*, which started from the sun, has reached the earth and has encompassed in the creatures and plants. So the poet says that truly thus *Agni* has been put for the body (of all).

*Dhāyi* : has been seized, acquired. From √*dhā dhāraṇa-poṣaṇayoḥ*, to put, place, set, lay in or on, RV. (*Cf.* Zd. *dā, dadaiti* ; Gk. *the, the—, tithemi* ; Lith. *dedu, deti,* Slav. *dedja, deti* ; Old. Sax. *duan, don* ; Angl. Sax. *don* ; Eng. to do ; Germ. *tuan, tuon, thun*) ; III. P.*Ā.* with *Luṅ*. The suffix *Luṅ* has been replaced by *ciṇ* by *Ciṇbhāvakarmaṇoḥ (Pāṇ.* 3.1.66). The augment *yuk* comes to the root by *Āto yukciṇkṛtoḥ (Pāṇ.* 7.3.33) ; the 3rd per. sing. suffix *'ta'* drops by *Ciṇo luk (Pāṇ.* 6.4.104). The augment *'aṭ'* does not occur by *Bahulaṁ chandasyamāñyoge 'pi' (Pāṇ.* 6.4.75). Unaccented by *Tiṅṅatiṅaḥ (Pāṇ* 8.1.28).

*Jáni* : was born, generated. From √*jan prādurbhāve,* generate, beget, produce, creat, cause, RV. (*Cf.* Gk. *gignomai* Lat. *gigno* ; Hib. *genim,* I beget, generate), I.P. with *Luṅ*. The suffix *Luṅ* is replaced by *ciṇ* by *Ciṇbhāvakarmaṇoḥ* (*Pāṇ.* 3.1.66). *Vṛddhiḥ* does not take place by *Janivadhyośca (Pāṇ.* 7.3.35) and other things like *dhāyi*. The accent on the initial syllable of the root by *Yadvṛttānnityam* (*Pāṇ.* 8.1.66).

*Dhénāḥ* : rays. *Yāska* has enlisted this word in the synonyms of speech (Nigh. 1.11). He has derived it from √*dhā* (*Dadhāteḥ*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Nir. 6.17). On this derivation Dr. Varma says '*Yāska* gives no meaning of the word, but simply says *dadhāteḥ*, Durga renders it as 'a jaw' *daṇṣṭrā* or *uvula* '*upajihvikā*-; and in both senses he explains *dhenāḥ* as that in which food is put. PW. renders it as perhaps 'a mare' (see S.V.Y.E., p. 135).

*Devarāja Yajvā* derives it from—

1. √*dhā* with *śānac vyatyayena etvābhyāsalopau dadhānā svam abhidheyaṁ varṣapradānena laukikasya vā.*
2. √*dheṭ pāne* (*Bhu. P*) *Dheta icca* (*Uṇ.* 3.10), *Dhayanti tāṁ iti dhenā. Pānam atra svīkāraḥ.*
3. *Āsvādaḥ dhīyate pīyate āsvādyate vā anena, dhayanti prāṇam iti vā dhenā.*

According to *Yāska* '*dhenā*' is speech or sound, so Dr. Varma's statement that '*Yāska* has not given the meaning of the word *dhenā*' is not correct. *Yāska* has given the etymology of the word *dhenā*, *i.e. dadhāteḥ*, because he has already put it in the synonyms of speech (Nigh. 1.11). On this enlisting of *Yāska*, M.W. has put the question. It is also remarkable that M.W. has explained *dhenā* as the name of *Bṛhaspati*. *Bṛhaspati* is nothing but a form of *Agni*, so the wife of *Agni* or *Bṛhaspati* may be speech. Hence it seems that words like *dhenā* etc. have several senses and vary their gender, according to the function they perform.

*Sasrútaḥ*: flowing, streaming. From *saha* √*sru gatau*, to flow, stream, gush forth, issue from, RV. (*Cf.* GK. *see* (for *sre Fo*); Lith. *sraveti*; Germ. *stroum, storm*; Angl. Sax. *stream* Eng. stream). I.P. with *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Saha sravatīti sasrut tāḥ sasrutaḥ*, 'those which flow jointly'. *Saha* is substituted by *sa* by *Sahasya saḥ sanjñāyām* (*Pāṇ.* 6.3.78). This word is used as a *saṇjña* as it denotes a certain type of rays. The accent on the radical syllable by *Gatikārako*—(*Pāṇ.* 6.2.139).

*Pṛkṣáḥ*: sprinkling, hence diffusing or spreading. From √*pṛṣ secane*, to sprinkle; I.P. with *sa* by *Upasaṇkhyāna* on *Sruvṛści*—(*Uṇ.* 3.62). The letter *ṣ* is changed into *k* by *Ṣaḍhoḥ kaḥ si* (*Fāṇ.* 8.2.41). The accent on the suffix syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

In *Ṛgveda* the word *pṛkṣa* is used in two ways. One is initially accented and other is accented on its final syllable.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The initially accented *pṛkṣa* is derived from √*pṛṣ secane* with the suffix *asun* and augment *suk*. The initial syllable is accented by *Ñni-*(*Pāṇ.* 6.1.197).

From the comparision of the different passages where it occurs, it seems that the initially accented *pṛkṣa* means food and finally accented denotes 'strength'. *Yāska* has enlisted *pṛkṣa* finally accented in the synonyms of *saṅgrāma* 'fight' (Nigh. 2.17).

*Sāyaṇa, Devarāja*, PW. etc. have derived it from √*pṛc samparke*, to mix, mingle. M.W. is of opinion that it is connected with either *pṛśni*, *pṛṣat* or from √*pṛc* (see M.W. p. 645). As there is no vital difference between both of the meanings, both the derivations may be accepted.

Here *pṛkṣa* means 'strong, violent' as Geldner has also explained 'starke, *i.e.* strong. *Agni* is said to be *pṛkṣaḥ*, *i.e.* strong or violent. This violent *Agni* belongs to the heaven. It is known by the use of the word *'nitya'* in the first hemistich of the verse under consideration. *Nitya* (eternal) shows that the description is in connection with that region where *Agni* resides eternally. This region may be only heaven. The metre of this verse is *Jagatī*, so this metre also shows that the description belongs to the heaven. This view is supported by the general description of *Agni* from heaven to earth. (see

*Diváspári prathamáṁ jajñe agnírasmád dvitī'ya párijātá-vedāḥ.*

*Tṛtī'yam apsú nṛmáṇā ájasram índhāna enaṁ jarate svādhī'ḥ.*

(RV. X.45.1).

*Sāyaṇa's* interpretation refers to the terrestrial region and is therefore, not correct. Here the acc. sing. in *vapuḥ* instead of locative in connection with *'āśaye'* is by *Upasaṅkhyāna* on *Adhiśīṅsthāsām karma* (*Pāṇ.* 1.4.46) or the locative sing. termination drops by *Supāṁ suluk-*(*Pāṇ.* 7.2.37).

*Pitumā'n* : having productivity. *Pituḥ asti asminniti pitumān*. The suffix *matup* takes place from the finally accented *pituḥ* (Nigh. 2.7). The accent on the suffix *matup* by *Hrasva-nuḍbhyāṁ matup* (*Pāṇ.* 6.1.176).

*Agni* bestows productivity in all the three abodes, so he is called *pitumān*.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Saptáśivāsu* : having seven blessings, the seven (worlds)—*Sāy.* It is B.V. Comp. *Sapta eva śivāḥ yasyāḥ sā saptaśivā tāḥ saptaśivāḥ tāsu saptaśivāsu mātṛṣu.* The accent on the last syllable of the first member of the comp. by *Bahuvrīhau-(Pāṇ.* 6.2.1). The word *sapta* ends in *kanin* by *Sapyaśūbhyāṁ tuṭ ca (Uṇ.* 1.157). and should have been accented on its initial syllable by *Ñni-(Pāṇ.* 6.1.197) but it is finally accented by *Upasaṇkhyāna* on *Uñchādīnāṁ ca (Pāṇ.* 6.1.160).

This comp. qualifies *mātṛṣu.* The mothers are the seven rivers, *i.e.* streams or waves of *Agni* in the middle region. These streams of *Agni* caused the partition of heaven and earth. (see. also *Ná mā garan nadyaḥ*-(RV. I.158.5).

*Dáśapramatim* : having ten cares or providences or protections, *Mananaṁ matiḥ ; prakarṣeṇa matiḥ pramatiḥ ; daśa pramatayaḥ yasya saḥ daśapramatiḥ taṁ daśapramatim Agnim.* It is B.V. Comp. by *Anekam anyapadārthe (Pāṇ.* 2.2.24). The accent on the initial syllable of the first member of the comp. by *Bahuvrīhau-(Pāṇ.* 6.2.1). The word *daśa* is derived from √*daś* with *kanin* by *Upasaṇkhyāna* on *Kanin yuvṛ-(Uṇ.*1.156). The accent on the initial syllable by *Ñni-(Pāṇ.* 6.1.197).

It is an epithet of *Agni.* When *Agni* comes to the earth, he spreads in all the ten directions. This idea is put in the words *'Yoṣaṇaḥ daśapramatim janayanta'.* It is the description of *Agni* on the earth.

*Yóṣaṇaḥ* : directions. From √*yūṣ hiṇsāyām,* to hurt, kill ; I.P. with *auṇādika kanin* by *Upasaṇkhyāna* on *Kanin-(Uṇ.* 1.156). *Yūṣyate hiṇsyate yena saḥ yūṣan te yūṣaṇaḥ. U* is changed into *o* irregularly. The accent on the initial syllable by *Ñni-(Pāṇ.* 6.1.197).

*Sāyaṇa* and *others* have explained it as fingers or maidens. In *Ṛgveda,* the words are used *'yoṣan'* and *'yoṣaṇā'.* The word *yoṣaṇā* is used in the sense of maiden and *yoṣan* in the sense of quarter or direction. These *yoṣaṇāḥ* are ten. *Yoṣaṇo daśa (*RV. IX.1.7 ; 6.5) The idea is that on the earth when *Agni* expands in all these ten quarters, he is said to be brought forth by the quarters.

*Budhnā't* : from bottom or original seat. From √*bandh bandhane* ; IX P. with *nak* by *Bandherbradhi budhī ca (Uṇ.* 3.5.).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Budhnātīti budhno megho mūlam antarikṣaṁ vā,* 'one that binds'. (*Cf.* Gk. *puthmen ;* Lat. *fundus* ; Germ. *bodam, bodem, Boden* ; Angl. Sax. *botm* ; Eng. *bottom*).

*Budhna* is bottom, *viz.* the primitive seat from where the gods bring *Agni* to the middle region and to the earth. So the word *budhna* means the primitive seat.

*Īśānā'saḥ* : (Ved. plu.) commanding, powerful, reigning ; from √*īś aiśvarye,* to own, possess, be valid or powerful (*Cf.* Goth. *aigan,* 'to have' ; Old. Germ. *eigan, own* ; Mod. Germ. *eigen*). II.A. ; with *cānaś* by *Tācchīlyavayovacanaśaktiṣu cānaś* (*Pāṇ.* 3.2.129). The accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Mathāyáti* : churns or buffets ; Denominative of *matha* with suffix *kyac* which is accented by *Citaḥ* (*Pāṇ.* 6.1.163).

The wind is here said to buffet *Agni* in order to generate waters in the middle region.

*Pitúḥ* : from father ; from √*pā rakṣaṇe,* to protect ; II P. with *tṛc* by *Naptṛ-(Uṇ.* 2.96). *Pāti rakṣatīti pitā,* 'one who protects'. The accent on the suffix by *Citaḥ* (*Pāṇ.* 6.1.163).

Here is abl. sing. of *pitṛ* and not Nom sing. *pituḥ* (meaning food, etc.). *Agni* is said to have been brought from the highest father, *viz.* the sun.

*Pṛkṣúdhaḥ* : excessively bright ; from *pra* √*kṣudh bubhukṣāyām,* to feel hungry, be hungry ; IV.P. with *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Prakarṣeṇa kṣudhyatīti prakṣut tāḥ prakṣudhaḥ* The *samprasāraṇa* of *pra* takes place irregularly (see. SRB. also). The accent on the radical syllable by *Gati-(Pāṇ.* 6.2.139).

It is more appropriate to derive it, *i.e. pṛkṣudhaḥ-acc* plu. of *pṛkṣudh,* from √*pṛc* to increase, augment (M.W.) and √*śudh* to be clear or bright, hence it means excessively bright.

*Vīrúdhaḥ* : plants, herbs (esp. a creeping plant or a low shrub) RV. ; from *vi-*√*ruḍh,* to sprout, grow ; I.P. with *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Viśeṣeṇa rodhatīti virut tāḥ virudhaḥ vidyuto vā,* 'plants or branched lightnings'. The prefix *vi* takes *dīrgha* by *Anyeṣāmapi dṛśyate* (*Pāṇ.* 6.3.137).

The context does not justify the interpretation of *Sāyaṇa* and others who take *vīrudhaḥ* to mean plants. The other sense of lightning fits the context better because *Agni* has been

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



brought from the heaven only to the middle region.

*Dáṇsu* : in the houses, *i.e.* clouds in the middle region. From √*dam upaśame*, to be tamed or tranquillised, to subdue; IV.P. with *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Dāmyati asau dam.* The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Ārohati* : to mount, ascend, be stride, rise up, RV. ; from *ā*√*ruh* to mount ; I.P. *Laṭ* 1st per. sing. *Sāyaṇa* has explained it as *ārohanti* which is not logical. He committed the mistake of taking *vīrudhaḥ* as the subject of the verb *rohati* which he changed to *rohanti*. As a matter of fact, the subject of *rohati* is *Agni* who is brought from the heaven by the gods and now he mounts lightnings in the clouds.

*Ghṛṇā'* : (Inst. sing. of *ghṛṇá)* light and heat. From √*ghṛ kṣaraṇadīptyoḥ*, to shine, burn : III.P. with *nak* by *Upasaṇkhyāna* on *Kṛṣervarṇe* (*Uṇ.* 3.4.). *Jigharti kṣaratīti ghṛṇaḥ*, 'that which shines and bruns, *i.e.* light and heat. The termination *ṭā* of inst. sing. is changed into *ḍā* by *Supāṁ suluk*-(*Pāṇ.* 7.2.37) and then it is a regular form. The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Urviyā'* : (ind ) far, far off, to a distance, immensely, RV. VS.TS. (*Cf.* Gk. *eurus, euruno* ; Hib. *ur* 'very'). The accent on the last syllable by *Phiṣanto udāttaḥ* (Fh.S.)

*Sanājúvaḥ* : nimble or active from of old, ever active, RV. From √*ju gatau*, to go, press forwards, hurry on, be quick; I.*Ā*. with the prefix *sanā* 'from of old' *nitya-Sāy.* and the suffix *kvip* by *Bhrājabhāsa-*(*Pāṇ.* 3.2.177). *Sanā javate iti sanājūḥ*, 'one that presses forwards always', *Te sanājuvaḥ. Javater dīrghaśca nipātyate.* (see. *Kāśikā* on this *sūtra).* The accent on the radical syllable by *Gati*-(*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

This comp. *sanājuvaḥ* is used for the lightnings referred to in the previous *mantra.*

*Vṛṇate* : select ; from √*vṛ varaṇe*, to choose, select ; (*Cf.* Lat. *velle* ; Slav. *Voliti* ; Got. *wiljian* ; Germ. *wollan, wollen, wahl, wohl* ; Agl. Sax. *willan* ; Eng. will). IX.*Ā*.P. ; *Laṭ* 3rd per. plu. The *vikaraṇa śnā* by *Kryādibhyaḥ śnā* (*Pāṇ.* 3.1.81).

The gods select *Agni* as *Hotā* in the middle region to act as priest in the sacrifice. (*Cf.* RV. I.1.1$_5$). After the selection

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



of the *Hotṛ*, the sacrifice begins, which is explained in the following *mantras*.

*Papṛcānā'saḥ* : (Ved. plu.) bounteous ; from √*pṛc samparke*, to grant lavishly, give bountifully, VII. P. with *kānac* by *Liṭaḥ kānajvā (Pāṇ.* 3.2.106), reduplication by *Liṭi dhātoranabhyāsasya (Pāṇ.* 6.1.8). The accent on the last syllable by *Citaḥ (Pāṇ.* 6.1.163). The augment *asuk* by *Āṭṭjaserasuk (Pāṇ.* 7.1.50).

This word is used for the gods. Now *Agni* has been selected as *Hotṛ* and all the thirty three gods are to take part in the sacrifice. It may be noted that the Hymns of *Dīrghatamas* are concerned with cosmology and explain the Vedic conception of the evolution of the universe.

*Ṛñjate* : to obtain, get ; from √*ṛñj*, to get, II.*A.* ; *Laṭ* 3rd per. plu. It should be taken in 2nd conjugation in which *jha* is changed into *ata* by *Ātmanepadeṣvanataḥ (Pāṇ.* 7.1.5).

*Yāska* has explained *ṛñjatiḥ prasādhanakarmā* (Nir. 6.21) to decorate. He has put '*ṛñjati*' in the fourth chap. of Nigh.

*Majmánā* : (Inst. sing. of *majman)* with strength (Nigh. 2.9.) *Devarāja Yajvā* derives it from √*masj śuddhau*, VI.P. with *aunādika manin*. The accent on the suffix by *Upasaṇkhyāna* on *Uñchādīnāṁ ca (Pāṇ.* 6.1.160). In case of ind. the accent on the middle syllable irregularly.

*Krátvā* : willingly, inst. sing. of *kratu* ; from √*kṛ karaṇe* VIII. P.*Ā.* with suffix *katu* by *Kṛñaḥ katuḥ (Uṇ.* 1.76). *Yaḥ kriyate yayā karoti veti kratuḥ prajñā yajño vā. Yaṇ* takes place by *Iko yaṇaci (Pāṇ.* 6.1.77). The accent on the initial syllable of the suffix by *Ādyudāttaśca (Pāṇ.* 3.1.3).

*Puruṣṭutáḥ* : widely lauded, praised by many. From √*stu stutau*, to praise, magnify, II. P.*Ā.* with the prefix *puru* and suffix *ta*. *Puru stūyate asau puruṣṭutaḥ*, 'highly lauded'. The accent on the suffix syllable by *Gati-(Pāṇ.* 6.2.139) and *Ādyudāttaśca (Pāṇ* 3.1.3.).

*Viśvádhā* : all pervading. From √*dhā dhāraṇapoṣaṇayoḥ*, to preserve, sustain, with the preffix *viśva* and the suffix *kvip* by *Kvip ca (Pāṇ.* 3.2.76). *Viśvam dadhātīti viśvadhā*, 'one that preserves all (the universe)'. *Agni* is called *viśvadhā* as he preserves whole of the universe. The accent on the last syllable of the first member by *Pūrvapadāntodātta-(Vā. Pāṇ.* 6.2.199).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Dhā'yase* : for the sake of sustenance. From √*dhā dhāraṇapoṣaṇayoḥ*, to preserve, with *asun* by *Vahihādhāñbhyaśchandasi Ṇit* comes to the *sūtra* by *anuvṛtti*, so the augment *suk* comes to the root by *Āto yukciṇkṛtoḥ (Pāṇ.* 7.3.33). (see SRB. I.73.3). The accent on the initial syllable by *Ñni (Pāṇ.* 6.1.197).

*Yajatáḥ* : adorable. From √*yaj devapūjāsaṅgatikaraṇadāneṣu*, to worship, adore, honour *(Cf.* Zd. *Yaz* ; Gk. *agnos, azomai)*, I.P., with *atac* by *Bhṛdṛśiyaji (Uṇ.* 3.110*)*. *Yajanīyaḥ yajataḥ*, 'adorable, sublime'. The accent on the last suffix syllable by *Citaḥ (Pāṇ.* 6.1.163).

*Vā'tacoditaḥ* : fanned by the wind. A *tṛtīyā tatpuruṣa* comp by *Yogavibhāga* of *Tṛtīyā tatkṛtārthena-(Pāṇ.* 2 1.30). *Vātena coditaḥ vātacoditaḥ*. The accent on the initial syllable of the first member of the comp. by *Tṛtīyā karmaṇi (Pāṇ.* 6.2.48).

*Hvāró ná vákvā* : like a coiling serpent. From Caus √*hvṛ kauṭilye*, to deviate, be crooked ; I.P. with *ac* by *Nandigrahi-(Pāṇ.* 3.1.134). *Hvarayatīti hvāraḥ*, one that goes crookedly', hence a serpent (M.W.). *Ṇic* drops by *Ṇeraniṭi (Pāṇ.* 6.4.51*)*. The accent on the suffix syllable by *Citaḥ (Pāṇ.* 6.1.163).

*Vakvā* is derived from √*vak* or *vank kuṭilagatau*. II.P. with *vanip* by *Anyebhyo'pi dṛśyate (Pāṇ.* 3.2.75).

*Sāyaṇa's* interpretation of *vakvā* as *bahuvaktā* and of *'hvāraḥ na'* as *'kuṭila iva vidūṣakādiriva'* are far fetched and incorrect. As drama had not fully developed in the vedic time, the question of comparison with the *vidūṣaka* does not arise. Moreover, the hissing noise of wind-stirred *Agni* is more appropriately comparable to the hissing of a serpent.

*Dhakṣúṣaḥ* : of consumer; from √*dah bhasmīkaraṇe*, to burn, consume by fire, scorch; (*Cf.* Lith. *degu*, 'I am hot'; Goth. *dag-s*; Old Germ. *tah-t*, 'a wick') with *kvasu* by *Kvasuśca (Pāṇ.* 3.2.107). The augment *suk* and the absence of reduplication are irregular. *Vas* takes *samprasāraṇa* by *Vaso samprasāraṇam (Pāṇ.* 6.4.131), *d* of *dah* is changed into *dh* by *Ekāco baśo-(Pāṇ.* 8.3.37), *h* into *dh* by *Ho ḍhaḥ (Pāṇ.* 8.2.31*)*, *dh* into *k* by *Ṣaḍhoḥ kaḥ si(Pāṇ.* 8.2.41), the augment *s* into *ṣ* by *Ādeśapratyayayoḥ (Pāṇ.* 8.3.59), *s* of *vas* into *ṣ* by *Ādeśapratyayayoḥ (Pāṇ.* 8.3.59). The accent on the suffix by *Ādyudāttaśca (Pāṇ.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



3.1.3).

*Kṛṣṇájaṇhasaḥ* : having black path. It is B.V. comp. *Kṛṣṇaṁ jaṇhaḥ panthā yasya saḥ kṛṣṇajaṇhaḥ tasya kṛṣṇajaṇhasaḥ. Punaḥ punargamyate iti jaṇhaḥ mārgaḥ. Hanteryaṅlugantāt karmaṇi asun, kutvābhāvaśchandasi* (SRB). The accent on the final syllable of the first member of the comp. by *Bahuvrīhau-(Pāṇ.* 6.2.1). The word *kṛṣṇa* is derived from √*kṛ* with *nak* by *Kṛṣervarṇe (Uṇ.* 3.4). *Kṛṣatīti kṛṣṇaḥ nīlavarṇaḥ. Nak* is accented by *Ādyudāttaśca (Pāṇ.* 3.1.3).

*Agni*, when it consumes everything, it leaves a dark trail behind.

Śúcijanmanaḥ : having radiant birth, *i.e.* radiant at birth. B.V. comp. *Śuci janma yasya saḥ śucijanmā tasya śucijanmanaḥ.* The accent on the initial syllable of the first member of the com. by *Bahuvrīhau-(Pāṇ.* 6.2.1). The word *śuci* is derived from √*śuc* with the suffix *in* by *Igupadhāt kit (Uṇ.* 4.120*)*. The accent on the initial syllable by *Ñni—(Pāṇ.* 6.1.197).

*Vyàdhvanaḥ :* following different paths or ways. It is B.V. comp. *Vividham adhvā yasya saḥ vyadhvā tasya vyadhvanaḥ.* The accent on the first member of the comp. by *Bahuvrīhau-(Pāṇ.* 6.2.1). *Yaṇ* takes place by *Iko yaṇaci (Pāṇ.* 6.1.77). The *svarita* accent on the initial syllable of the second member by *Udāttasvaritayor yaṇaḥ svarito 'nudāttasya (Pāṇ.* 8.2.4).

*Agni* when it blazes it spreads in all directions. Hence it is said to follow different paths.

*Aruṣébhiḥ* : reddish ; from √*ṛ gatiprāpaṇayoḥ,* to go, reach, excite (*Cf.* Gk. *or-nu-mi, er-e-tes, aro-o,* and others ; Zd. √*ir;* Lat. *or-ior, re-mus, aro* ; Goth. *argan;* Angl. Sax. *ār;* Old High Germ. *ruo-dar, ar-an;* Lith. *ir-ti,* to row *ar-ti'* 'to plough') with the suffix *uṣac* by *Upasaṇkhyāna* on *Pṛnahikalibhya uṣac (Uṇ* 4.75). The accent on the last syllable by *Citaḥ. (Pāṇ.* 6.1.163).

*Dhakṣi* : to scorch. From √*dah bhasmīkaraṇe; Lat.* 2nd per. sing. *Sāyaṇa's* change into third person is unwarranted.

*Dhṛtávrataḥ* : having fixed law or order. It is B.V. Comp. *Dhṛtaḥ vrato yena saḥ dhṛtavrataḥ.* The accent on the last syllable of the first member by *Bahuvrīhau-(Pāṇ.* 6.2.1). The word *dhṛtaḥ* is accented on the last syllable by *Ādyudāttaśca (Pāṇ.* 3.1.3).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Śāśadré* : prevailed; from √*śad* to distinguish one's self, be eminent or superior, prevail (*Cf.* Gk. *kad, kekasmetha, kekasmenos*) *I.P.Ā. Liṭ* 3rd per. sing. Reduplication by *Liṭi dhātoranabhyāsasya* (*Pāṇ.* 6.1.8) *ta* into *e* by *Liṭastajhayoreśirec* (*Pāṇ.* 3.4.81), the augment *ruṭ* by *Bahulaṁ chandasi* (*Pāṇ.* 7 1.8.) *dīrgha* in *abhyāsa* by *Tujādīnāṁ dīrgho 'bhyāsasya* (*Pāṇ.* 6.1.7). The accent on the last syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). The *sūtra Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28) is prohibited by *Hi ca* (*Pāṇ.* 8.1.34).

*Sudā'navaḥ* : bountiful, pouring out or bestowing abundantly, munificient (said of various gods) B.V. Comp. *Śobhanaṁ dānu yasya saḥ sudānuḥ.* The word *dānu* is derived from √*dā dāne* with *nu* in *bhāva* by *Dābhābhyāṁ nuḥ* (*Uṇ.* 3.32). *Dānaṁ dānuḥ.* The accent on the initial syllable by *Upasaṇkhyāna* on *Vṛṣādīnāṁ ca* (*Pāṇ.* 6.1.203). The accent on the comp. on the same syllable by *Ādyudāttam* (*Pāṇ.* 6.2.119). (see SRB. also).

*Varuṇa* is oxygen, *Mitra* is hydrogen and *Aryamā* is motion or energy. By means of energy they combine together and produce water. Hence they are called *sudānavaḥ* (*Cf.* RV.I. 44.13 ; I.44.14).

*Viśváthā* : always, at all times. From *viśva* with *thāl* by *Prakāravacane thal* (*Pāṇ.* 5.2.23). *Viśvebhiḥ prakārebhiḥ viśvathā.* The accent on the previous syllable of the suffix by *Liti* (*Pāṇ.* 6.1.193).

*Vibhúḥ* : being everywhere, for extending, all pervading, omnipresent, engirdling; from √*bhū sattāyām,* to be, I.P. with *ḍu* by *Viprasaṁbhyo ḍvasaṇjñāyām,* (*Pāṇ.* 3.2.180). *Vibhavatīti vibhuḥ.* The accent on the last syllable by *Gatikārakopapadāt kṛt* (*Pāṇ.* 6.2.139) and *Ādyudāttaśca* (*Pāṇ* 3.1.3)

*Paribhū'ḥ* : sorrounding, encompassing, pervading, governing. From *pari*—√*bhū,* with *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Paritaḥ sarvataḥ bhavatīti paribhūḥ,* 'that which srrounds or encloses'. The accent on the radical syllable by *Gati*—(*Pāṇ.* 6.2. 139) and *Dhātoḥ* (*Pāṇ* 6.1.162).

It is used for *Agni,* who encompasses all things.

*Śaśamānā'ya* : for the industrious, zealous. From √*śam upaśame* (*Cf.* GK. *kamno*) with *kānac* by *Liṭaḥ kānajvā* (*Pāṇ.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



3.2.10 ). Reduplication by *Liṭi dhātoranabhyāsasya* (*Pāṇ.* 6.1.8). The accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Sunvaté* :—for one who presses or toils for the toiler. From √*su abhiṣave*, to press out, extract, *V.P.Ā.* with *śatṛ*. The accent on the *dative* sing. by *Śaturanumo nadyajādī* (*Pāṇ.* 6.1.173).

*Rátnam* : a gift; wealth, RV. AV ; water. L.; from √*ram krīḍāyām* to be glad, rejoice at (*Cf.* Zd. *ram*; Gk. *erema, eramai, eratos*; Lith; *rimti*; Goth. *rimis*) with *na* by *Ramesta ca* (*Uṇ.* 3.14). The consonant *m* of *ram* is replaced by '*t*'. *Ramayati harṣayatīti ratnam*, 'one that makes rejoiced'. The accent on the initial syllable by *Upasaṇkhyāna* on *Vṛṣādīnāṁ ca* (*Pāṇ.* 6.1.203).

Here *Agni* is said to bewtow *ratna* (gifts) on an industrious toiler or zealous. Now, *ratna* or gift signifies water. *Agni* in the form of electricity flows water. Hence *Agni* is called '*ratnadhātamaḥ*' (RV. 1.1.1). The superlative suffix in connection with *Agni*, shows that the other gods like *Mitra* and *Varuṇa* etc. are '*ratnadhā*' but *Agni* is *ratnadhātamaḥ* because without electricity no water can be formed.

*Kāré* : work, interprise. From √*kṛ karaṇe*' VIII. *P.Ā.* with the *auṇādika* suffix *aṇ*. *Kriyate iti kāraḥ*. The accent on the suffix syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

As a matter of fact here the pronoun '*vām*' is used for gods who are going to be engaged in the production of water, in the middle region.

*Mahiratna* ; having great wealth, a rich dispenser. B.V. Comp. *Mahi ratnaṁ yasya saḥ mahiratnaḥ*, 'having great wealth'. Unaccented by *Āmantritasya ca* (*Pāṇ.* 8.1.19). *Agni* is the possessor of all wealth. Here he is addressed by the gods.

*Svártham* : serving worldly ends, having a good cause. B.V. Comp. *Śobhanam arthaḥ prayojanaṁ yasya saḥ svarthaḥ taṁ svartham (rayim)*. The accent on the initial syllable of the second member by *Ādyudāttam* (*Pāṇ.* 6.2.119). *Arthaḥ* is derived from √*ṛ* with *than* by *Uṣikuṣigārttibhyasthan* (*Uṇ.* 2.4). *Aryate prāpyate asau arthaḥ śabdānām vācyo dhanakāraṇam vastuprayojanaṁ nivṛtirviṣayo vā*. The accent remains the same in the comp. after *su* by the *sūtra* quoted above.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Paprcāsi* : (thou) bestowest lavishly ; from √*pṛc samparke*, to mingle, mix, to bestow lavishly (M.W.) VII.P. *Laṭ* 2nd per. sing. The *vikaraṇa śnam* is replaced by *ślu* by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.76). Reduplication by *Ślau* (*Pāṇ.* 6.1.10), the augment *aṭ* by *Leṭo'ḍāṭau* (*Pāṇ.* 3.4.94). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

Here in the mantra, *asme* is used for the gods. The gods offer praise to *Agni*.

*Dharṇasím* : strong, powerful, full of spirit. From √*dhṛ dhāraṇe*, to carry, maintain, preserve, possess (*Cf.* Zd. *dar* ; Gk. *thro-nos, thra-nos.thre-sasthai* ; Lat. *fri-tus, fre-num.* prob. Eng. *throne*) I.P.*Ā.* with the suffix *asi* by *Upasaṇkhyāna* on *Sānasi-* (*Uṇ.* 4.107). *Dhriyate anena rājyādir iti dharṇsiḥ taṁ dharṇasim.* (see. DYN, p. 184). The last syllable is accented by *Upasaṇkhyāna* on *Uñchādīnāṁ ca* (*Pāṇ.* 6.1.160).

*Sukrátuḥ* : having a good action, skilful, wise (said of various gods). *Śobhanaṁ kraturyasya saḥ sukratuḥ.* The accent on the initial syllable of the second member by *Kratvādayaśca* (*Pāṇ.* 6.2.118).

*Sudyótamā* : shining, bright. From √*dyut dīptau*, to shine, I.*Ā.* with the prefix *su* and the suffix *manin* by *Anyebhyo'pi dṛśyate* (*Pāṇ.* 3.2.75). *Śobhanaṁ dyotate asau sudyotmā*, 'one that shines well'. The initial syllable of the second member is accented by *Gati-*(*Pāṇ.* 6.2.139) and *Ñni-*(*Pāṇ.* 6.1.197).

*Jīrā'śvaḥ* : having lively or fleet horse. B.V. Comp. *Jīrāḥ aśvāḥ yasya saḥ Jīrāśvaḥ.* The accent on the last syllable of the first member of the comp. by *Bahuvrīhau-*(*Pāṇ.* 6.2.1). The word *Jīraḥ* 'quick, speedy, active' RV. (Nigh. 2.15) is derived from √*ju gatus* I.P. with *ik* by *Jorī ca* (*Uṇ.* 2.24). *Javati sukṣmo bhavatīti jīraḥ.* The accent on the last syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Śṛṇavat* : may listen ; from √*śru śravaṇe*, to hear, listen, V.P. *Leṭ* by *Liṅarthe leṭ* (*Pāṇ.* 3.4.7), the *vikaraṇa śnu* by *Svādibhyaḥ śnuḥ* (*Pāṇ.* 3.1.73), the augment *aṭ* by *Leṭo'ḍaṭau* (*Pāṇ.* 3.4.94), *i* in *ti* drops by *Itaśca lopaḥ parasmaipadeṣu* (*Pāṇ.* 3.4.97). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Candrárathaḥ* : having a brilliant or golden chariot. *Candramayo rathaḥ yasya saḥ candrarathaḥ.* The accent on the last

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



syllable of the first member of the comp. by *Bahuvrīhau-(Pāṇ.* 6.2.1). *Candra* is derived from the stem *candra* with the suffix *ac* by *Arśādibhyo'c* (*Pāṇ.* 5.2.127). *Candraḥ asti asminniti candraḥ.* The accent on the last syllable by *Taddhitasya* (*Pāṇ.* 6.1.164). *Yāska* has enlisted it in the synonyms of gold (Nigh. 1.2).

*Néṣatamaiḥ* : ($\sqrt{nī}$), only in superl. instr. plu, ind. with the best guides or guidance.

*Ámūraḥ* : not ignorant, wise, sharp-sighted. *Nañ tatpuruṣa* comp. *Na mūraḥ amūraḥ.* The accent on the first member by *Tatpuruṣe-(Pāṇ.* 6.2.2).

*Vásyaḥ* : glorious. *Atiśayena vasumān vasyaḥ.* The comparative suffix *iyasun* by *Dvivacana-(Pāṇ.* 5.3.57), the suffix *matup* drops by *Vinmatorluk (Pāṇ.* 5.3.65), the *ṭi* of *vasu* drops by *Ṭeḥ (Pāṇ.* 6.4.155), *i* of *iyas* drops by *Chāndaso varṇalopo vā* (*Bhā. Kārikā Pāṇ.* 8.2.25). The accent on the initial syllable *Ñni-(Pāṇ.* 6.1.197).

*Ástāvi* : is praised. From $\sqrt{stu}$ *stutau,* to praise ; II. P.*Ā. Luṅ.* The suffix *Luṅ* is replaced by *ciṇ* by *Ciṇbhāvakarmaṇoḥ* (*Pāṇ.* 3.1.66) the 3rd per. sing. suffix drops by *Ciṇo luk* (*Pāṇ.* 6.4.104).

*Śímīvadbhiḥ* : effective, mighty, strong. *Śimī* 'effort, labour, industry' '*vidyate asminniti śimīvān taiḥ śimīvadbhiḥ*'. The accent on the last syllable of the stem by *Ādyudāttaśca* (*Pāṇ.* 3.1.3) as *śimī* is derived from $\sqrt{śim}$ ( *śam*) IV.P. with *auṇādika* 'ī'.

It qualifies *arkaiḥ* 'rays' So the meaning of the word is effective (rays). *Yāska* has enlisted this word in the synonyms of *karma (*Nigh. 2.1.24).

*Sā'mrājyāya* : for universal sovereignty. *Samrājaḥ bhāvaḥ karma vā sāmrājyaṁ tasmai sāmrājyāya. The taddhita* suffix *ṣyañ* by *Guṇavacana-(Pāṇ.* 5.1.124). The accent on the initial syllable by *Ñni-(Pāṇ.* 6.1.197).

*Pratarám* : strongly. *Prakṛṣtataraṁ prataraṁ bhavati.* From the *upasarga pra* with *taddhita* suffix *tarap* by *Dvivacana-(Pāṇ.* 5.3.57). Again *amu* by *Amu ca chandasi (Pāṇ.* 5.4.12). The accent on the last syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). (See. SRB. I.53.11).

*Níṣṭatanyuḥ* : caused to thunder aloud. From *nis* $\sqrt{tan}$

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*śabde.* (see. SRB. *Niṣpūrvaḥ tanoti śabdakarmā)* with the suffix *Liṅ* in 3rd per plu. The *vikaraṇa ṣlu* by *Bahulaṁ chandasi (Pāṇ.* 2.4.76); reduplication by *Ślau (Pāṇ.* 6.1.10). *Ṣatva* by *Abhinistanaḥ śabdasaṇjñāyām (Pāṇ.* 8.3.86. Unaccented by *Taṅṅatiṅaḥ (Pāṇ* 8.1.28).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# APRI HYMN

## [I.142.1—13]

*Ṛṣiḥ-Dīrghatamā Aucathyaḥ-Devatā*, 1 *Idhmaḥ samiddho 'gnirvā*, 2 *Tanūnapāt*, 3 *Narāśaṃsaḥ*, 4 *Iḷaḥ*, 5 *Barhiḥ*, 6 *Devī dvāraḥ*, 7 *Uṣāsānaktā*, 8 *Daivyau hotārau pracetasau* 9 *Tisro devyaḥ Sarasvatīḷābhāratyaḥ*, 10 *Tvaṣṭā*, 11 *Vanasapatiḥ*, 12 *Svāhākṛtayaḥ*, 13 *Indraḥ*. *Chandaḥ-Anuṣṭup-Svaraḥ*-1—13 *Gāndhāraḥ*.

**Translation :**

1. Blazing, O *Agni*, mayest thou drive towards the gods for him who has raised the ladle, mayest thou extend thine sacrificial performance to the munificient giver who has extracted the *soma* (*i.e.* water).
2. Thou measurest out to (the sacrifice) possessed of *ghṛta* (heat) and *madhu* (water) O *Tanūnapāt*, the sacrifice belongs to the wise and zealous giver like me.
3. Bright, purifying, wonderful (*Agni*) wants to sacrifice with water : *Agni* the sacrificial god among the gods (performs sacrifice) thrice (from the earth) to the heaven.
4. Praised, O *Agni*, bring the bright and fascinating *Indra* here; this my praise is recited for thee, O, bright-tongued.
5. O, ye, the widely scattered gods who have raised the ladle, for *Indra* do I furnish an expensive space in the middle region affording free scope for the gods for a greatly beneficial sacrifice.
6. May the mighty, purifying, ceaseless and glowing sparks that promote the water and are desired by many (gods) diverge for the progress of the gods.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



7. May the splendid dawn and night ever greeted with cheers near to each other, offsprings (of the sun) and generators of sacrifice set themselves in the middle region.
8. May the two intelligent, bright and cracking *Agnis* (*hotārau*) with inspirited flames may now perform this our (*i.e.* gods) perfect sacrifice that touches the heaven.
9. The pure and invoking *Bhāratī* (sound) that is placed among the gods *Maruts* (together with) *Iḷā* and the great *sarasvatī* may these, worthy of worship, set (themselves) in the space.
10. May *Tvaṣṭṛ* (*Agni*), fond of us, himself release readily upon us from its centre the great and marvellous cloud for our nourishment and prosperity.
11. Letting loose (water) from thyself, thou, O *Agni*, doth associate thyself with the gods—*Agni*, the wise god amongst the gods, prepares (water) with oblation (*i.e.* elements).
12. Let there be sweet sound (*svāhā*) for *vāyu*, in whom all the gods reside, and whose *Pūṣan* and *Maruts* are associates; and let oblation be made ready for *Indra* whose manifestation is sound.
13. Approach, O *Indra*, for enjoying the oblation, offered with a sweet sound, come and listen. They (the gods) invoke thee in sacrifice.

**Grammatical and Exegetical Notes :**

*Sámiddhaḥ* : Well kindled. From *Sam√indh dīptau*, to kindle, light, set on fire; RV.AV : *(Cf.* Gk. *aithe, ithoros, aither, Aitne, Hyhais-tos* ; lat. *as-tus, as-tas*; Old-Germ. *eit*, fire*)*, VII.*Ā.* with *kta* in *karma*. *N* in *indh* drops by *Aniditāṁ hala upadhāyāḥ knīti (Pāṇ.* 6.4.24*)*. The suffix *'ta'* is changed into *dha* by *Jhaṣastathordho' dhaḥ (Pāṇ.* 8.2.40*)*. *Dh* of *idh* is changed into *d* by *Jhalāṁ jaśjhaśi (Pāṇ.* 8.4.53*)*, the augment *it* is prohibited by *Śvīdito niṣṭhāyām (Pāṇ.* 7.2.14*)*. The accent on the initial syllable by *Tṛtīyā karamaṇi (Pāṇ.* 6.2.48) as the prefix *sam* is accented by *Nipātā ādyudāttāḥ* (Ph.S.).

Now, the very first word *samiddhaḥ* shows that god *Agni*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



has reached the earth and has spread everywhere. The metre of the entire *hymn* is *Anuṣṭup* and its variants. Hence the description belongs to the terrestrial regions only. In the present *hymn* the forms of functions of *Agni* on the earth are described.

*Ā'vaha* : May derive or lead towards. It is unaccented by *Tiṅṅatiṅaḥ (Pāṇ.* 8.1.28*)*. There is a good deal of justification in the etymologies of *Agni* given by *Yāska, i.e. agraṇīrbhavatīti* (Nir. 7.14). *Agni* is the leader among the gods. When *Agni* joins the gods, the sacrifice begins.

*Yatásruce* : for him who has the sacrificial ladle stretched out or raised. B.V. Comp. *Yatā srug yena saḥ yatasruc tasmai yatasruce,* 'by whom the ladle is stretched out'. The accent on the last syllable of the first member of the comp. by *Bahuvrīhau-(Pāṇ.* 6.2.1). The word *yata* is derived from √*yam uparame,* to restrain, control; with *kta.* The accent on the last syllable by *Ādyudāttaśca (Pāṇ.* 3.1.3*)*.

*Sāyaṇa* has explained *yatasruce* as 'for the *yajamāna*'. The ritualists think that the word *sruc* (ladle) is used only in the sacrifices like *Darśapaurṇamāsa* etc. but the following verses show that words like *sruc* etc. denote nothing connected with sacrifice performed by the priests on the earth.

*Agni* is well kindled in the middle region and with the ladle, *i.e.* the water producing substance, he kills the demon 'cloud' that does not rain (see.

*Agnírjātó arocata ghnán dásyūn jyótiṣā támaḥ.*
*Ávindad gā' apáḥ svàḥ.* (RV. V.14.4)

The *sruc* receives at first *'Jātavedas Agni'* in the sacrifices. (see.

*Prathamáṁ jātávedasamagníṁ yajñéṣu pūrvyám.*
*Práti srúgeti námasā haviṣmatī.* (RV. VIII.23.22)

It seems that here *'yatasruc'* is an epithet of *Indra,* the electricity which combines the elements into water. This sacrifice is performed in the middle region (RV. V.28.1). The epithets *ghṛtavatī* and *haviṣmatī* of *sruc* show that it is nothing but the current of electricity, which possesses the power of producing water *(ghṛta). Haviḥ* in the middle region denotes the oblation or the elements that constitute water. This view

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



is supported by the word *sruc*. The word is derived from √*sru gatau*, to flow, stream, gush forth, issue forth, (abl., rarely *instr.*); RV. and others; *(Cf.* Gk. *reo)* (for *srefo*), *rusis*; Lith. *sraveti*; Germ. *strouns*, *stronm. strom*, Angl. Sax. *stream*; Eng. stream), with *cik* by *Cik ca (Uṇ.* 2.63*)*. *Sravati asau sruk* or *ghṛtam asyāḥ sravati sā sruk*, 'one that flows or *ghṛta* (water) flows from it'. The radical syllable is accented by *Dhātoḥ (Pāṇ.* 6.1.162*)*.

The meaning of the *sruc* as has been shown above does not apply to any ladle of a priest on the earth but denotes electricity which combines the watery elements for the formation of water.

*Sutásomāya* : for one who has extracted *soma* (water). B.V. Comp. *Sutaḥ somaḥ yena saḥ sutasomaḥ tasmai sutasomāya.* The accent on the last syllable of the first member of the comp. by *Bahuvrīhau-(Pāṇ.* 6.2.1*)*. *Indra* is *sutasomaḥ* because without electricity, water cannot be pressed, *i.e.* formed.

*Dāśúṣe* : for the giver, *i.e.* munificent person (*Indra*). From √*dāś dāne.* to offer, bestow (*Cf. dāśasya*, and Gk. *dokia* in *e-dok-a, de-dok-a*) I. P. with *kvasu* by *Dāśvānsāhvān-(Pāṇ.* 6.1.12*)* *Samprasāraṇa* by *Vaso samprasāraṇam (Pāṇ.* 6.4.131*)* ; *pūrvarūpa* by *Samprasāraṇācca (Pāṇ.* 6.1.108), *ṣatva* by *Ādeśa-pratyayayoḥ (Pāṇ.* 8.3.59*)*. The accent on the suffix by *Ādyu-dāttaśca (Pāṇ.* 3.1.3*)*.

*Ghṛtávantam* : having heat and light. From *Ghṛta* with *matup* by *Tadasyāsti-(Pāṇ.* 5.2.94*)*. *Ghṛtam asti asminniti ghṛtavān taṁ ghṛtavantam.* The accent on the last syllable of the stem by *Ādyudāttaśca (Pāṇ.* 3.1.3*)* as *ghṛta* is derived from √*ghṛ kṣaraṇadīptyoḥ*, to be sprinkled, wet, moisten, shine; with the suffix *kta.* The suffix *matup* is unaccented by *Anudāttau suppitau (Pāṇ.* 3.1.4*)*. *(Cf. ghṛṇā* and *ghṛṇi)*.

The sacrifice is performed by heat and light. It may be noted that all the epithets which are given here qualify *Indra* (electricity).

*U'pa mā* : to measure out, to perform. From *upa* √*mā māne*, II *Ā.*Laṭ 2nd per. sing.

*Mádhumantam* : having water. *Madhu asti asminniti madhu-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*mān taṁ madhumantam.* The initial syllable is accented by *Ñni-(Pāṇ.* 6.1.197*)* as *madhu* is derived from √*man* with the suffix *u* by *Phali-pāṭi-(Uṇ.* 1.18*)*. The suffix *u* is *nit* by *anuvṛtti* in the *sūtra*).

The word *madhu* signifies water in *Ṛgveda.* Here the sacrifice is said to be possessed of water because it produces it. All the hymns related to *Agni, Indra, Maruts, Vāyu* etc. contain the description of water or the cloud that is to be produced by the gods.

*Tanūnapāt* : son of himself generated (as in lightning); a sacred name of fire (chiefly used in some verses of the *Āprī* hymns) RV. fire in (general) (M.W. p. 435) *Yāska* explains this as *'Tanūnapāt ājyam iti kāthakyaḥ napādityanananantarāyāh prajāyā nāmadheyam. Nirṇatatamā bhavati. Gaüratra tanūrucyate. Tatā asyāṁ bhogāḥ. Tasyāḥ payo jāyate. Payasa ājyaṁ jāyate. Agniriti śākapūṇiḥ. Āpo atra tanva ucyante. Tatā antarikṣe. Tābhya oṣadhivanaspatayo jāyante. Oṣadhivanaspatibhya eṣa jāyate. Tasyaiṣā bhavati. (*Nir. 8.5*). Tanūnapāt,* one's own son. (It is clarified butter, says *Kātthakya*). The word *napāt* is a synonym of offspring which does not immediately succeed a person (*i.e.* a grandson). It is very much propagated downwards. In this case, the cow is called *tanū* (because) delicious things are prepared (*tatāḥ*) from her. Milk is produced from the cow and the clarified butter is produced from milk. It is *Agni* says *Śākapūṇi.* Waters are here called *tanū* (because) they are spread in the atmosphere. Herbs and trees are produced from waters and this fire is produced from herbs and trees. Roth, (loc cit) it does not necessary mean 'a grandson' but a descendant in general. *(Cf.* Grassmann) (op. cit.) p. 520, a son of one's ownself.

As a matter of fact, *Tanūnapāt* is a son of go-type of rays in the form of electricity or a son of waters in a form of lightning.

*Mā'vataḥ* ; Like me. From the stem *asmad* with the suffix *vatup* by *Yuṣmadasmadbhyāṁ chandasi sādṛśye (Vā. Pāṇ.* 5.2.39*) Ahamiveti māvān tasya māvataḥ matsādṛśyetyarthaḥ. Asmad* is replaced by *mad* by *Pratyayottarapadayośca (Pāṇ.* 7.2.98*)* ; *d* is substituted by *.ā* by *Ā sarvanāmnaḥ (Pāṇ.* 6.3.91); *dīrgha* by *Akaḥ savarṇe dīrghaḥ (Pāṇ.* 6.1.101). The accent on the stem

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



as the suffix *vatup* is unaccented by *Anudāttau suppitau (Pāṇ.* 3.1.4).

This word is used as an adj. of *Indra.*

*Śaśamānásya* : exerting one's self, zealous, toiling, working, active. From √*śam* with the suffix *kānac* by *Liṭaḥ kānajvā (Pāṇ.* 3.2.106).

*Ádbhutaḥ* : wonderful. From √*bhū sattāyām,* to be I.P. with the suffix *ḍutac* and the prefix *ad* by *Adibhuvo ḍutac (Uṇ.* 5.1). *Adbhyaḥ bhavatīti adbhutaḥ,* one that is born from water'. The accent on the first member of the comp. by *Tṛtīyā karmaṇi (Pāṇ.* 6.2.48).

These names of *Agni* are used according to the regions. *Śuci* in the heaven, *pāvaka* on the earth and *pavamāna* in the middle region. Here *adbhuta* is used for *pavamāna.* The *adbhuta Agni* is lightning and is born in the middle region from the friction of the water in the form of clouds.

*Mimikṣati* : to desire, to make water, irrigate. From *Desid* √*mih secane,* to make water, to irrigate. Laṭ. 3rd per. sing Unaccented by *Tiṅṅatiṅaḥ (Pāṇ.* 8.1.28).

*Narāśáṃsaḥ : Agni* ; *narāśaṃsa* because it is the hope of mankind, says Prof. Sadhu Rama. From √*śaṃs stutau* with the prefix *nara* and the suffix *ghañ* by *Akarattari ca kārake saṃjñāyām (Pāṇ.* 3.3.19). *Naro asminnāsīnāḥ śaṃsanti, narā evaṁ śaṃsantīti vā narāśaṃsaḥ. Nṛ naye, abantaḥ naraśabda ādyudāttaḥ, śaṃsaśabdo api ghañantaḥ, Anyeṣāmapi dṛśyate iti dīrghatvam* (see. *Kāśikā* on *Ubhe vanaspatyādiṣu yugapat (Pāṇ.* 6.2.140). (See. also *Nyāsa,* p 398—*Narā asminnāsīnāḥ śaṃsanti iti etenādhikaraṇasādhanaṁ śaṃsaśabdaṁ darśayati—Evaṁ śaṃsantī tyanena karmasādhanam.* The accent on both the syllables by *Ubhe vanaspatyādiṣu yugapat (Pāṇ.* 6.2.140).

*Naraḥ* are *Maruts,* so from the word *nara,* the *Maruts* should be taken. The *Maruts* play an important part in the sacrifice which takes place in the middle region. Generally the word *nara* is used for the *Maruts* in the *Ṛgveda.*

*Ā'diváḥ* : up to the heaven. Here *ā* is *Karmapravacanīya* by *Āṅ maryādāvacane (Pāṇ* 1.4.89). Hence the word *div* takes *pañcamī* by *Pañcamyapāṅparibhiḥ (Pāṇ.* 2.3.10).

*Yajñíyaḥ* : sacrificial. *Yajña* with the suffix *gha* by *Yaj-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*ñartvigbhyāṁ ghakhañau (Pāṇ.* 5.1.71). *Yajñaṁ arhatīti yajñiyaḥ,* one that prefers sacrifice. The accent on the initial syllable of the suffix by *Ādyudāttaśca (Pāṇ.* 3.1.3).

*Sujihva* : having a bright tongue *i.e.* flashing steaks or flames. *Su śobhanaṁ jihvā yasya saḥ sujihvaḥ.* Unaccented by *Āmantritasya ca (Pāṇ.* 8.1.19).

*Vacyáte* : is recited. From √*vac paribhāṣaṇe, laṭ* 3rd per. sing (passive). *Yak* by *Sārvadhātuke yak (Pāṇ.* 3.1.67). Absence of *samprasāraṇa* is irregular.

*Stṛṇānā'saḥ* : wide spread, widely scattered; from √*stṛ ācchādane,* to spread, cover (*Cf.* Gk. *storennumi, stronnumi* ; Lat. *sternere* ; Goth. *stranjan* ; Germ. *streuen* ; Angl. Sax. *streowian* ; Eng. strew) with the suffix *śānac* by *Laṭaḥ śatṛśānaca-(Pāṇ.* 3.2.124). The *vikaraṇa śnā* by *Kryādibhyaḥ śnā (Pāṇ.* 3.1.81) *asunk* by *Ājjaserasuk (Pāṇ.* 7.1.50). The accent on the last syllable of *śānac* by *Citaḥ (Pāṇ.* 6.1.163).

*Yatásrucaḥ* : (explained in the previous verse).

*Barhiḥ* : middle region (*antarikṣa*). From *bṛṇh vṛddhau,* to increase, grow great, expand ; I.P. with '*is*' by *Bṛṇhernalopaśca (Uṇ.* 2.110.), *Bṛṇhati varddhate tad barhiḥ,* that which expands. The suffix is accented.

*Yāska* has enlisted it in the synonyms of '*antarikṣa*' (Space or middle region) (Nigh. 1.3) and *udaka* (Nigh. 1.12) ; terrestrial deity (Nigh. 5.2.) (Nir. 8.9). *Barhi* is atmosphere, where all the gods are widely scattered to help *Agni*, in the performance of water making sacrifice.

*Svadhvaré* : Loc. of *svadhvara, adhvara* means not involving injury *i.e.* beneficial, therefore *svadhvara* means greatly beneficial. *Śobhanaṁ cāsau adhvaraśca iti svadhvaraḥ tasmin svadhvare.* The accent on the last syllable by *Samāsasya (Pāṇ.* 6.1.223).

*Devávyacastamam* : Providing free scope for gods. From √*vyac vyājīkaraṇe,* to comprehend, incompass, embrace, VI.P. (Prob. orig. identical with *vy* √*ac*) with *asum* by *Sarvadhātubhyo 'sun* (*Uṇ.* 4.189). *Devebhyo vicati tat devavyacaḥ, atiśayena devavyacaḥ devavyacastamaḥ. Tamap* by *Atiśayane tamabiṣṭhanau (Pāṇ.* 5.3.55). The accent on the last syllable of the first member of the comp. by *Upasaṇkhyāna* on *Tatpuruṣe-(Pāṇ.* 6,2.2.). *Sāyaṇa* explains it as *devānām āptatamaḥ (RV.* V.22.2)

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Atiśayena devagāminam* (SRB. I.142.5).

Any how it is an adj. of *śarma* 'shelter' for *Indra*. Hence it means the mostly spacious place which is prepared for *Indra*.

*Sapráthaḥ* : Extensive, wide ; *prathaḥ* from √*prath vistāre*, to spread, extend, RV. with the suffix *asun* by *Sarvadhātubhyo 'asun (Pāṇ.* 4.1.89). *Prathate vistṛto bhavatīti prathaḥ*. The accent on the initial syllable by *Ñni (Pāṇ.* 6.1.197). It takes comp. by *Tena saheti tulyayoge (Pāṇ.* 2.2.28). *Prathasā saha vartate iti saprathaḥ. Saha* is replaced by *Sa* by *Vopasarjanasya (Pāṇ.* 6.3.82). The accent on the initial syllable of the second member of the comp. by *Gati-(Pāṇ.* 6.2.139). (See SRB. I.22.15).

*Ví-śrayantām* : may diverge, proceed in different directions. From *vi* √*śri*, to diverge, separate, I.P.*Ā*. *Loṭ* 3rd per. plu. Unaccented by *Tiṅñatiṅaḥ (Pāṇ.* 8.1.28).

The sparks of *Agni* are said to diverge for the gods to make progress (towards the formation of water).

*Ṛtāvṛ'dhaḥ* : Promoters of water (See notes on RV. I.159.9).

*Prayaí* : for progress. Irregularly formed from *pra* √*yā* to go forth, progress, with the suffix *kai* by *Prayairohiṣyaiavyathiṣyai (Pāṇ.* 3.4.10). *Prayātuṁ prayai*. The accent on the suffix by *Ādyudāttaśca(Pāṇ.* 3.1.3).

*Puruspṛ'haḥ* : desired by many. From √*spṛh īpsāyām*, to be eager, desire eagerly, long for (*Cf.* Gk. *sperkho* ; Germ. *springen* ; Eng. *spring*). X.P., with the prefix *puru* and the suffix *ghañ*. In *karma* (see SRB. I.47.6). *Purubhiḥ spṛhyate iti puruspṛhaḥ*. The root is *adanta*, which is to be dropped by *Ato lopaḥ (Pāṇ.* 6.4.48) hence *vṛddhi* does not take place due to the *sthānivadbhāva* by *Acaḥ parasmin-(Pāṇ.* 1.1.57). The accent on the radical syllable by *Gati-(Pāṇ.* 6.2.139) and *Ñni-(Pāṇ.* 6.1.197). The sparks of *Agni* are desired by many gods.

*Dvā'raḥ* : sparks; from *Caus*√*vṛ varaṇe*, to cover, screen (*Cf.* Goth. *Warjan*; Germ. *wehren, wehr;* Eng. *wier*) V, IX, I.P.*Ā*. with *kvip* by *Vārayaterduṭ ca*, the *upasaṇkhyāna vārtika* on *Kvip-(Uṇ.* 2.58). *Vārayati yayā sā dvāḥ* by which prevented (a door) (*Cf.* 1. *dur*, 2. *dura, and dvara* ; GK *thura* ; Lat. *fores* ; Slav.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*dviri ;* Lit. *durys* ; Got. *daur* ; Old Sax. *dor*). The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Yāska* has derived it from √*vṛ* (Nir. 2.2) ; √*jū*; √*dru*; *Caus*√*vṛ* (Nir. 8.9) (see. *dvāraḥ varṇopajanaḥ* (Nir. 2.2) *Dvāro javatervā, dravatervā, vārayatervā,* (Nir. 8.9). From √*vṛ* (door) *anaptyxis* ; *dvāraḥ* (door) is derived from (the root) *jū* (to press forward) or from √*dru* (to move) or from the casual *vṛ* (to obstruct).

Explaining this word *Yāska* quotes the opinions of other etymologists—*Gṛhadvāra iti kātthakyaḥ, agniriti śākapūṇiḥ* (Nir. 8.10). It is the door of the house, says *Kātthakaya.* It is *Agni,* says *Śākapūṇi.*

Here we have adopted the interpretation of *Śākapūṇi* which suits the context.

*Asascátaḥ* : not ceasing (M.W.) ceaseless. (see notes on RV. (1.160.2).

*Bhándamāne* : (dual) being greeted with cheers or praise. From √*bhand kalyāṇe sukhe ca,* to be greeted with praise, receiving applause, RV. (L. also to be or make fortunate or worship) I.*Ā*, with the suffix *śānac* by *Lataḥ śatṛśānacau-*(*Pāṇ.* 3.2.124). The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162). The word takes '*Pragṛhya saṇjñā* by *Idūdeddvivacanaṁ pragṛhyam* (*Pāṇ.* 1.1.11), and the absence of contraction by *Plutapragṛhyā aci nityam* (*Pāṇ.* 6.1.125).

*U'pāke* : (Brought) near to each other. From *up*√*kram* to go near, approach; I.P. with *aka* by *Upasaṇkhyāna* on *Valākā-dayaś ca* (*Uṇ.* 4.14). *Upa samīpaṁ kramate asau upākaḥ strī cet upākā te,* 'those that come near each other'. The accent on the initial syllable by *Tatpuruṣe-*(*Pāṇ.* 6.2.2*). Upa* is *nipāta* by *Prādayaḥ* (*Pāṇ.* 1.4.58).

It may be appropriately derived from *upa* √*añc.*

This word is very significant. The proximity of dawn (*i.e.* daybreak) and night suggests the rotation of the earth on its axis and its revolution round the sun. The *mantra* describes the appearance of the day and night after the complete formation of heaven and earth.

*Náktoṣásā* : night and dawn. It is a *dvandva* comp. by *Cārthe dvandvaḥ* (*Pāṇ.* 2.2.29) *Naktaṁ ca uṣaśceti naktoṣasā.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The nom. dual *au* is changed into *ā* by *Supāṁ suluk-(Pāṇ.* 7.1.39*)*, *makaralopaśchāndasaḥ*. The word *naktam* is initially accented as it is derived from √*añj avyakte varṇe* (Nir. 8.10), to come, to appear, make clear (*Cf.* Lat. *ungo*) VII.P.*Ā.*; with *auṇādika kan*. The accent on the initial radical syllable by *Ñni-(Pāṇ.* 6.1.197). *Uṣas* from √*uṣ*; with the suffix *as* by *Uṣaḥ kicca* (*Uṇ.* 4.234). The accent on the initial syllable of the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). The accent in the compound also remains the same by *Devatādvandve ca* (*Pāṇ.* 6.2.141).

*Yāska* explains it as '*Uṣāsānaktā* (an other form of *naktoṣasā uṣaśca naktā ca. Nakteti rātrināma. Anakti bhūtānyavaśyāyena. Api vā naktāvyaktavaraṇā* (Nir. 8.10*)*. 'Dawn and night. The word *nakta* is a synonym of night ; it anoints being with dew ; or else it is (called) night (because its colour is indistinct.' Dr. Varma calls *Yāska's* etymology as absurd. (see. S.V.E.Y. p. 12). He forgets that *Yāska's* derivations of a word point to their various significances in different contexts. *Yāska's* explanation *avyaktavarnā* refers to that testiary stage of evolution called *rātri* (which follows *ṛta* and *satya* (see. RV. X.190.1,2,3). This *rātri* was all-enveloping gloom of indistinct colour before the creation of the sun.

Here '*Naktoṣasā*' refer to night and dawn coming into existence after the creation of the sun. The order of the word shows that *nakta* or the darkness pre-existed the dawn which was born when the sun's rays reached the earth.

*Supéśasā* : well adorned, beautiful, splendid; RV. VS.T.B. B.V. Comp. ; *śobhanaṁ peśo rūpam yayoste supeśase*. Nom. dual '*au*' is substituted by '*ā*' by *Supāṁ suluk-(Pāṇ.* 7.1.39). The word *peśas* is initially accented by *Nabviṣayasya-*(Ph.S.). The accent remains the same in the B.V. Comp. by *Ādyudāttam-(Pāṇ.* 6.2.119).

*Yahvī'* : offsprings. *Yahu* from √*yā prāpaṇe* or √*hve sparddhāyāṁ śabde ca*, with the suffix *ku* by *Mṛgayvādayaśca (Uṇ.* 1.37). The formation is irregular. The feminine suffix is taken place from *yahu* by *Pippalyādibhyaśca (Gaṇavārtika* on *Ṣidgaurādibhyaśca* (*Pāṇ.* 4.1.41). The accent on *ṅīṣ* by *Ādyudāttaśca (Pāṇ.* 3.1.3).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Yaska* has enlisted *yahu* in the synonyms of offspring (Nigh. 2.2).

*Sumát* : oneself. (see. Notes on RV. 1.162.7).

*Mandrájihvā* ; with inspirited tongues (*i.e.* flames), having pleasing tongue. *Mandra* from √*mand* to inflame, inspirit. *Mandrā jihvā yasya saḥ mandrajihvaḥ tau mandrajihvā* (Vedic dual) ; *au* is changed into *ā* by *Supāṁ suluk-(Pāṇ.* 7.1.29). The accent on the last syllable of the first member of the comp. by *Bahuvrīhau-(Pāṇ.* 6.2.1) and *Ādyudāttaśca (Pāṇ.* 3.1.3) as *mandra* is derived with the suffix *rak* by *Sphāyita-(Uṇ* 2.13),

*Jugurváṇī* : fond of praising. From √*van sambhaktau*, to like, love, wish RV. (*Cf.* Lat. *venia, venus ;* Got. *gawinam* ; Germ. *gewinnen* ; Eng. to win*)* with the prefix *jugur* and the suffix *in* by *Chandasi vanasanarakṣimathām (*See SRB 1.142.8).

But it is better to derive from √*gṝ* to crackle (as fire). *Ṝ in gṝ.* is changed into *ur* by *Bahulaṁ chandasi (Pāṇ.* 7.1.103); with the *auṇādika* suffix *van*; the reduplication is irregular. In the case of *jugur* as a prefix the accent falls on the last radical syllable by *Gati-(Pāṇ.* 6.2.139) and *Ñni (Pāṇ.* 6.1.197). *Pūrvasavarnadīrgha* by *Vā chandasi (Pāṇ.* 6.1,106*)*.

*Hótārā* : epithet of *Agni* ; from √*hu dānādānayoḥ*. III.P. with *tṛn* by *Naptṛneṣṭṛ-(Uṇ.* 2.96). *Juhotīti hotā* 'one that gives'. *Dvivacane* the *guṇa* takes place by *Ṛto ṇisarvanāmasthānayoḥ (Pāṇ.* 7.3.110). *Upadhā dīrghatva* by *Aptṛn-(Pāṇ.* 6.4.11). The accent on the initial syllable of the root by *Ñni-(Pāṇ.* 6.1.197).

*Daívyā* : bright, divine (related to gods) *Deva* with *yañ* by *Devadyañañau (Vā. Pāṇ* 4.1.85). The final *a* in *deva* drops by *Yasyeti ca (Pāṇ.* 6.4.148). The initial '*e*' takes *vṛddhi* by *Taddhiteṣvacāmādeḥ (Pāṇ.* 7.2.117). The accent on the initial stem syllable by *Ñni-(Pāṇ.* 6.1.197).

*Yakṣatām* : may perform. From √*yaj devapūjāsaṅgatikaraṇadāneṣu*, I.P. *leṭ* 2nd per dual. by *Liṅarthe leṭ (Pāṇ.* 3.4.7). The *vikaraṇa sip* by *Sibbahulaṁ leṭi (Pāṇ.* 3.4.34). *J* in *yaj* is changed into *ṣ* by *Vraścabhrasja-(Pāṇ.* 8.2.36), *ṣ* into *k* by *Ṣaḍhoḥ kaḥ si (Pāṇ.* 8.2.41), *s* into *ṣ* by *Ādeśapratyayayoḥ*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



(*Pāṇ.* 8.3.59). Unaccented by *Tiṅṅatiṅaḥ (Pāṇ.* 8.1.28).

*Sidhrám* : perfect, good, efficacious ; from √*sidh gatyām* to go, move ; I.P. (see also Nigh. 2.14) ; to be accomplished or fulfilled RV. IV.P. with *rak* by *Sphāyita-(Uṇ.* 2.13). *Sedhati gacchati sedhyati vā saḥ sidhraḥ,* one that produces desired effort. The accent on the last syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Divispṛ'śam* : touching in the heaven. From √*spṛś saṇsparaśane,* to touch, VI.P. with the prefix *divi* and the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Divi spṛśataḥ iti divispṛśau.* The dual suffix *au* is changed into *ā* by *Supāṁ suluk-(Pāṇ.* 7.1.39). *Aluk* of loc. sing. in *divi* takes place by *Hṛddyubhyāṁ ṅeḥ (Vā. Pāṇ.* 6.3.9). The accent on the radical syllable by *Gati-(Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

The adjectives *sidhram* and *divispṛśam* show that the sacrifice is performed in the upper middle region which touches the heaven ; and that the sacrifice is efficacious to bring the desired result.

*Hótrā*: that which invokes; from √*hu* to sacrifice, to invoke, with *tran* by *Huyāmāśrumasibhyastran* (*Uṇ* 4.168*). Hūyate anayā sā hotrā.* The feminine suffix *ṭāp* by *Ajādyataṣṭāp* (4.1.4) The accent on the initial radical syllable by *Ñni-(Pāṇ.* 6.1.197).

*Yāska* takes *hotrā* as a synonyms of speech (Nigh. 1.11). In the first half of the *mantra* the pure and invoking *Bhāratī* (the sound related to *Bharata,* the sun) is said to be placed amongst the gods *Maruts.* In the second half, first there is the mention of *Iḷā,* 'the sound pertaining to the earth'. After that is mentioned the great (*Mahī*) *sarasvatī* sound which thunders in the middle region.

*Bhā'ratī* : the (divine) sound in the heaven or related to the sun. From *Bharata* (*Āditya*) with the suffix *aṇ* by *Tasyedam* (*Pāṇ.* 4.3.120). *Bharatasyedaṁ bhārataḥ strī cet bhāratī.* The feminine suffix *ṅīn* by *Śārṅgaravādyaño ṅīn* (*Pāṇ.* 4.1.73). *Bharata ādityaḥ* (Nir. 8.13) *iti yāskena uktatvāt tasya patṅī bhāratī ityucyate* (SRB. 1.22.10). The accent on the initial syllable by *Ñni-(Pāṇ.* 6.1.197).

*I'ḷā* : the (divine) sound on the earth (which reveals itself

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



in the utterances of men and animals). From √*id stutau* with *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). The feminine suffix *ṭāp* by *Upasaṇkhyāna* on *Tābṛci* (*Pāṇ.* 4.1.9). The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162) (See also SRB. 1.123.9).

*Sárasvatī* : the (divine) sound in the middle region (which manifests itself in the thunder of clouds). From the stem *saras* with the suffix *matup* by *Tadasyāsti*-(*Pāṇ.* 5.2.24). *Saratīti saraḥ* (DYN. p. 79). *Saraḥ asṭi asminniti sarasvatī*. *M* into *v* by *Mādupadhāyāśca*-(*Pāṇ.* 8.2.9). *Ṅīp* by *Ugitaśca* (*Pāṇ* 4.1.6). The accent on the initial syllable by *Ñni*-(*Pāṇ.* 6.1.197). The word *saraḥ* is derived from √*sṛ* with *asun* by *Sarvadhātubhyo 'sun* (*Uṇ.* 4.189).

The word *saraḥ* is enlisted by *Yāska* in the synonyms of speech (Nigh. 1.12) and of water (Nigh. 1.12). Hence *sarasvatī* is the *mādhyamikā vāk* (SRB.) because it moves in the clouds (*i.e.* water vapours).

*Mahī'* : great. From √*mah pūjāyām*, I.P. with *in* by *In sarvadhātubhyaḥ* (*Uṇ.* 4.114). *Mahati pūjyo bhavatīti mahiḥ strī cet mahī*, the feminine suffix *ṅīṣ* by *Kṛdikārāt*-(*Vā. Pāṇ.* 4.1.45). The accent on the last syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). *Sāyaṇa* derives it irregularly from *mahat* (SRB. 1.13.9). But it is better to derive it from √*mah*.

*Yajñíyāḥ* ; worthy of worship (see Notes on RV. 1.142.3).

*Tur'pam* : quickly absorbing water, *i.e.* cloud B.V. Comp. *Tur śighraṁ gatā āpaḥ yasminniti turīpaḥ meghaḥ*. *Samāsānta* suffix '*a*' is added to it by *Ṛkpūrabdhū*-(*Pāṇ.* 5.4.74). Initial *a* in *apa* is replaced by *i* by *Itvamanavarṇāditi vaktavyam* (*Vā. Pāṇ.* 6.3.97). The accent falls on *ī* by *Parādiśchandasi bahulam* (*Pāṇ.* 6.3.198). The words *turīpa* and *adbhuta* are used for *Agni* (*Tvaṣṭā*) in the form of electricity. *Sāyaṇa* also explains *Tvaṣṭā* as *Vaidyuto Agniḥ* (SRB. RV. 1.142.10). (See also Nir. 8.13).

*Ádbhutam* : marvellous (see Notes on RV. 1.142.3)

*Tmánā* : himself. *Ā* in *ātmanā* drops by *Mantreṣvaṅyāderātmanaḥ* (*Pāṇ.* 6.4.141).

*Ví-ṣyatu* : may release; from *vi* √*ṣo*, to let loose, release, shed, cause to flow, RV. AV.S.B. *Loṭ.* 3rd per. sing. *Tvaṣṭr* (*Agni*) is besought to release water from the cloud. *Sāyaṇa's*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



explanation is similar. (See *Khyātirupasṛṣṭo vimocanārthaḥ. Uktalākṣaṇāṁ vṛṣṭiṁ muñcatu*-SRB. here).

*Nā'bhā* : in the centre, *i.e.* out of the centre (of the cloud). The loc. sing. is replaced by *ḍā* by *Supāṁ suluk*-(*Pāṇ.* 7.1.39). *Ṭi* of *nābhi* drops by *Ḍitvakaraṇasāmarthyādabhasyāpi ṭerlopo bhavati* (*Vā. Pāṇ.* 6.4.143).

*Asmayúḥ* : desirous or fond of us (gods) (see Notes on RV. 1.15.17).

*U'pa yakṣi* : (thou) doth associate. From √*yaj devapūjāsaṅgatikaraṇadāneṣu*, to worship ; with *upa* to associate, to assist anyone (acc.) as a priest at a sacrifice. *Loṭ* 2nd per. sing. The conjugational suffix *śap* drops by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.73). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Agni* assists the other gods like *Mitra* and *Varuṇa* in the formation of water. (see.

*Yáṁ devā'sastrírāhannāyájante divé dive váruṇo mitró agníḥ*
*Sémáṁ yajñáṁ mádhumantaṁ kṛdhī nastánūnapād ghṛtáyoniṁ vidhántam* (RV. III.4.2)

So here *Agni* is prayed to assist *Mitra* and *Varuṇa* and other gods for the formation of water.

*Vanaspate* : *O Agni. Ṣaṣṭhī tatpuruṣa* comp. *Vanasaspatiḥ vanaspatiḥ*. The word *vanas* is derived from √*van* with suffix *asun* by *Sarvadhātubhyo 'sun* (*Uṇ.* 4.189). The accent on the initial syllable by *Ñni*-(*Pāṇ.* 6.1.197)-

The word *patiḥ* is derived from √*pā rakṣaṇe* with the suffix *ḍati* by *Pāterḍatiḥ* (*Uṇ.* 4.57). *Vanas* and *pati* are both independent words and their accents are retained in the comp. by *Ubhe vanaspatyādiṣu yugapat* (*Pāṇ.* 6.2.140). Here the comp is unaccented by *Āmantritasya ca* (*Pāṇ.* 8.1.19).

*Suṣūdati* : prepares. From √*sūd kṣaraṇe*, to put or keep in order, guide RV. AV. to manage, arrange, prepare, contrive RV. *Loṭ*. 3rd per. sing. The *vikaraṇa śap* beomes *ślu* by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.76). The augment *aṭ* by *Leṭo 'ḍāṭau* (*Pāṇ.* 3.4.94). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Médhiraḥ* : intelligent, wise, bright (said of *Varuṇa, Indra* etc.). The *taddhita* suffix *irac* from *medhā* by *Medhārathābhyām iranniracau* (*Vā. Pāṇ.* 5.2.109). *Medhā asti asminniti medhiraḥ*, 'along with *medhā*'. The accent on the last syllable by

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Taddhitasya* (*Pāṇ.* 6.1.164).

*Agni* is wise because he is the motive force to unite the minds of all gods.

*Pūṣaṇváte* : for along with *Pūṣan*. *Matup* by *Tadasyāsti-* (*Pāṇ.* 5.2.94). The augment *nuṭ* comes to the suffix *matup* by *Ano nuṭ* (*Pāṇ.* 8.2.16). Hence the suffix *matup* is initially accented by *Hrasvanuḍbhyāṁ matup* (*Pāṇ.* 6.1.176).

*Marútvate* : for along with *Maruts*. *Matup by Tadasyāsti-* (*Pāṇ.* 5.2.94). *Marut* is derived from √*mṛ* with the suffix *ut* by *Mṛgrorutiḥ* (*Uṇ.* 1.94). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). *Matup* is unaccented by *Anudāttau suppitau* (*Pāṇ.* 3.1.4). *M.* of *matup* is changed into *v* by *Jhayaḥ* (*Pāṇ.* 8.2.10).

*Viśvádevāya* : for him in whom all gods reside. *Viśve devāḥ yasmin saḥ viśvadevaḥ tasmai viśvadevāya vāyave*. The last syllable of the first member is accented by *Bahuvrīhau viśvaṁ saṇjñāyām* (*Pāṇ.* 6.2.106).

All the *dative* singular words qualify *Vāyu*. In the *mantra* the two gods *Vāyu* and *Indra* are praised.

*Gāyatrávepase* : having sound as his form or manifestation. B.V. Comp. ; *Gāyatraḥ vepaḥ rūpaṁ yasya saḥ gāyatravepaḥ tasmai gāyatravepase*. *Gāyatra* from √*gā śabde* with *atrac* in *karma* by *Upasaṇkhyāna* on *Bhṛmṛ-*(*Uṇ.* 3.110). *Gīyate anena saḥ gāyatraḥ śabdaḥ dhvanirvā*, 'by whom sound is produced'. The last syllable is accented by *Citaḥ* (*Pāṇ.* 6.1.163). This accent is retained in the com. also by *Bahuvrīhau-*(*Pāṇ.* 6.2.1). This word is significant for *Indra*, for he thunders in the middle region as lightning.

*Kartana* : may do. *Loṭ* 2nd per. sing. The conjugational suffix drops by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.73) The suffix *ta* is changed into *tanap* by *Taptanap-*(*Pāṇ.* 7.1.45). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Svā'hākṛtāni* : consecrated or offered with sweet sound (*svāhā*). From √*kṛ karaṇe* with the prefix *svāhā* and suffix *kta* in *karma*. *Svāhā kriyate yatra havye tat svāhākṛtaṁ havyam, tāni svāhākṛtāni havyāni*, 'the offering of oblation with sweet sound'. The accent on the initial syllable of the first member by *Gatiranantaraḥ* (*Pāṇ.* 6.2.49). *Svāhā* is *gati* by *Ūryādicviḍā-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*caśca (Pāṇ.* 1.4.61).

*Yāska* has enlisted *svāhā* in the synonyms of *vāc* (sound), (Nigh. 1.11). He explains as "*Svāhākṛtayaḥ. Svāhetyetatsu āheti vā. Svā vāg āheti vā. Svaṁ prāheti vā. Svāhuta havirjuhoti vā.* (Nir. 8.20).

In the middle region, the gods *Mitra, Varuṇa, Maruts, Vāyu* and other assemble to perform the sacrifice of making the cloud. *Svāhākṛtāni havyāni* signifies that the raw materials were offered with a sweet sound, *i.e.* when these materials were being combined, an agreeable sound was produced.

*Ā' gahi* : approach. From *ā√ gam gatau,* to come, make one's appearance, come near from (abl.) or to (acc. or loc.) arrive at, reach ; I.P. with *Loṭ* 2nd per. sing. The *vikaraṇa śap* drops by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.73), *m* drops by *Anudāttopadeśa*-(*Pāṇ.* 6.4.37). Unaccented by *Tiṅatiṅaḥ* (*Pāṇ.* 8.1.28).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# AGNI

[I.143.1—8]

*Ṛṣiḥ—Dīrghatamā Aucathyaḥ. Devatā-Agniḥ. Chandaḥ* 1—7 *Jagatī,* 8 *Triṣṭup. Svaraḥ*—1—7 *Niṣādaḥ,* 8 *Dhaivataḥ.*

**Translation :**

1. To *Agni,* the son of strength, do I present my stronger and fresher resolution, utterances and thought. Who is the offspring of waters, the beloved invoker, settled himself in proper time on the earth with riches.
2. As soon as he is born in the highest heaven, *Agni* became manifested to *Mātariśvan* ; the radiance of the well-kindled (*Agni*) illuminated the heaven and earth through his power.
3. Of him, who is handsome, who is of charming aspect, whose splendour is fascinating, the flames are fierce, ageless. The speechless, the ageless (flames) of *Agni,* whose active force is light, shimmer like streams across the night.
4. Whom, the all-knowing (*Agni*), the *bhṛgus* (Sun's rays) with their power brought to the middle region's (*pṛthivyāḥ*) centre with the strength (*i.e.* help) of all gods (*bhuvanasya*). Bring thou that *Agni* with sounds to his own abode (*i.e.* the earth), who like *Varuṇa,* is the sole lord of wealth.
5. Like the roar of the *Maruts* or an arrow that is discharged (or like an army that is let loose on the foe), he (*Agni*) is not to be stemmed like the flashing thunderbolt. *Agni* with his blazing flames devours, burns and consumes (*i.e.* turns to vapour) that (atmospheric) waters as does a warrior destroy his

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



enemies.

6. Will *Agni* be ever fond of our praise ; will the refulgent (god) fulfil our utmost expectations with riches ? Will he who is animating, lead our actions to fruition ? I glorify him, who is of resplendent aspects, with this praise.
7. The kindler equips *Agni*, of resplendent aspect like a friend, as the leader of your sacrifice (*i.e.* the sacrifice of the gods who are engaged in the formation of water). The latent (*Agni*) when kindled and shining in the middle regions raises his radiant function for us (*i.e.* for our benefit).
8. O heedful *Agni*, do thou protect us with your watchful, auspicious and effective protecting powers. O beloved one, do thou protect well our offsprings with (thy) irresistible, mild and vigilant (powers).

**Grammatical and Exegetical Notes :**

*Távyasīm* : very forceful, mightier, stronger ; comparative of *tavitṛ*, 'one that increases', as is derived from √*tu gati-vṛddhihiṇsāsu*, to move, be strong, injure II.P. (*Cf. tav.* 'to be able' ; Lat. *tumor, tueri*) with *tṛc* by *Ṇvultṛcau* (*Pāṇ.* 3.1.133). *Tauti tavati gacchati varddhate hinasti saḥ tavitā.* The *taddhita* suffix *īyasun* by *Tuśchandasi* (*Pāṇ.* 5.3.159). *Tṛ* drops by *Turiṣṭhemeyassu* (*Pāṇ.* 6.4.154). *Ī* and *ī* drop by *Chāndaso varṇalopo vā* (*Pāta. Mahā. Pāṇ.* 8.2.25). The feminine suffix *ṅīp* by *Ugitaśca* (*Pāṇ.* 4.1.6). The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Návyasīm* : newer. From *nava* with *īyasun* Here final *a* of *nava* drops by *Ṭeḥ* (*Pāṇ.* 6.4.155).

*Prá-bhare* : bring forward, place before, present. From *pra*√*bhṛ*, I.P.*Ā. Laṭ.* 1st. per. sing. *Bhare* is unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Dhītím* : reflection, thought, resolution, wisdom, understanding.

*Vācáḥ* : sound.

*Matím* : thought, intention, resolution. From √*man* with *ktin.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Apā'm nápāt* ; Offspring of waters, *i.e. Agni* as lightning (in the watery clouds). *Adbhya oṣadhayaḥ, oṣadhibhyo' gnir iti tāsāṁ naptā, athavā apāṁ na pātayitā vaidyutāgnirūpeṇa pravarṣakatvāt* (SRB). *Agni* is the son of waters because it is born as lightning in the clouds.

*Vyòmani* : in the highest heaven ; from *vi√ay gatau*, I.P. with *manin* by *Nāmansīmanvyoman-(Uṇ.* 4.151). *Vyayati saṁvṛṇotīti vā vyoman antarikṣaṁ vā*, 'that which pervades'. It is irregularly formed. The accent falls on the first member of the comp. by *Tatpuruṣe-(Pāṇ.* 6.2.2). The last *a* should have been dropped by *Allopo'naḥ (Pāṇ.* 6.4.134). but it is retained exceptionally by *Vibhāṣā ñiśyoḥ (Pāṇ.* 6.4.136).

*Āvíḥ* : ind. (*Cf.* Gk. *ex* ; Lat. *ex* ?) before the eyes, openly, manifestly, evidently (very often joined to the roots *√as*, *√bhū* and *√kṛ* ).

*Mātariśvane :* for the wind. From *√śvas prāṇane*, to blow, hiss, pant, II.P. with the prefix *mātari* and the suffix *kan* by *Śvan-(Uṇ.* 1 159). *Mātari antarikṣe śvayati gacchati vardhate vā, athavā mātari śvasiti jīvayati śete vā sa mātariśvā vāyurvā.* It is irregularly formed. The accent on the last syllable is also irregular.

*Yāska* derives the word as "*Mātaryantarikṣe śvasiti. Mātaryāśvanittīti vā* (Nir. 7.26). *Mātariśvan* is air. It breathes in the atmosphere or moves quickly in the atmosphere."

*Agni* is born in the highest heaven and it is conveyed to the *Mātariśvan* in the middle region to carry it to the earth. It is also said to have been given to *Mātariśvan* for *Bhṛgu* to take it to the earth. (See.

1. *Dvijánmānaṁ rayímiva praśastáṁ rātíṁ bharadbhṛ'gave mātaríśvā* (RV. I.60.1).
2. *Tvámagne prathamó mātaríśvana āvírbhava sukratūyā' vivásvate* (RV. I.31.3).
3. *Yámeriré bhṛ'gavo viśvávedasaṁ nā'bhā pṛthivyā' bhúvanasya majmánā* (RV. I.143.4).

Therefore, *Mātariśvan* is the wind which brings *Agni* to the earth.

*Krátvā* : (Vedic instrumental in *ā*) by the might or through power.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Śociḥ* : radiance, flame, fiery splendour, light. From √*śuc dīptau* with the suffix *is* by *Arciśuci-*(*Uṇ.* 2.109). *Śocati śocayatīti śociḥ prakāśo vā*, 'that which shines'. The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Prá arocayat* : illuminated.

*Tveṣā'ḥ* : fierce. From √*tviṣ* to be violently agitated, hence vehement, impetuous.

*Bhānávaḥ* : sparks, beams, flames ; from √*bhā dīptau*, to shine, II.P. with *nu* by *Dābhābhyāṁ nuḥ* (*Uṇ.* 3.32). *Bhāti dīpyate asau bhānuḥ sarpaḥ prakāśaḥ kiraṇo vā.* The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). *Sāyaṇa* rightly explains it as *visphuliṅgā.*

*Susandṛ'śaḥ* : good-looking, handsome ; from *sam* √*dṛś* to look at ; with *kvip* by *Sampadādibhyaḥ kvip* (*Bhā. Vā. Pāṇ.* 3.1.108). The accent on the last syllable by *Gati-*(*Pāṇ.* 3.2.139). Again B.V. Comp. *Su sādhu sandṛśaḥ yeṣānte susandṛśaḥ*, 'having a pleasing aspect, agreeable to look at'. The accent on the last syllable of the second member of the B.V. comp. by *Nañsubhyām* (*Pāṇ.* 7.2.172).

*Sāyaṇa* takes this and *sudyutaḥ* as adj. of *bhānavaḥ* and interprets as *'suṣṭhu samyag draṣṭāraḥ. Sarvato vyāptāḥ'.*

*Suprátīkasya* : having a beautiful shape or form of charming aspect, handsome, lovely, RV. ; B.V. comp. *Su suṣṭhu pratīkaṁ yasya saḥ supratīkaḥ agniḥ tasya supratīkasya*, 'having a beautiful form'. The accent on the initial syllable of the second member after *su* by *Kratvādayaśca* (*Pāṇ.* 6.2.118).

*Sudyútaḥ* : shining beautifully, of beautiful splendour. From √*dyut dīptau*, to shine, I.*Ā.* with the prefix *su* and the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Suṣṭhu dyotate asau sudyut tasya sudyutaḥ*, 'of him who shines beautifully'. The accent on the radical syllable by *Gati-*(*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Bhā'tvakṣasaḥ* : whose active force is light. B V. Comp. *Bhās tvakṣo yasya saḥ bhātvakṣaḥ tasya bhātvakṣasaḥ.* The accent falls on the first member of the comp. by *Bahuvrīhau-*(*Pāṇ.* 6.2.1).

*Yāska* has enlisted this word in the synonyms of *'bala'* (Nigh.) The splendour of *Agni* is his strength.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Aktúḥ* : dark tinge, darkness, night, RV. ; from √*añj vyaktimrakṣaṇakāntigatiṣu*, VII.P. with *tu* by *Upasaṇkhyāna* on *Paḥ kicca (Uṇ.* 1.71). *Bhojadeva* derives it by *Pāñjanṛbhyaḥ ktuḥ.* Anyway the consonant '*n*' drops by *Aniditām-(Pāṇ.* 6.4.24). *Ajyate sicyate asyām avaśyāyena jagat, gacchati vā pratidinam aktuḥ.*

*Yāska* has enlisted it in the synonyms of night (Nigh. 1.7).

*Asasantaḥ* : Not sleeping, speechless ; from √*sas svapne*, to sleep, RV. (Nigh. 3.3.22) ; to be inactive or idle ; with the suffix *śatṛ. Nañ tatpuruṣa* comp. *Na sasat iti asasat, te asasantaḥ.* The accent on the first member of the comp. by *Tatpuruṣe-(Pāṇ.* 6.2.2).

*Rejante* : to go (Nigh.) ; to cause to tremble or shake, RV. (*Ā*) to shine. From √*rej* to shine (*Ā*). *Laṭ.* 3rd per. plu.

*Eriré* : caused to rise, brought near, produced, obtained ; from *ā* √*ir gatikampanayoḥ*, II.*Ā.*, to cause to obtain. *Liṭ.* 3rd per. plu.

*Bhṛ'gavaḥ* : the descendants of *Bhṛgu* ; from √*bhrasj pāke*, to fry, roast *(Cf.* Gk. *Phrulo* ; Lat. *frigere)* VI.P.*Ā.* with *ku* by *Prathimṛadibhrasjāṁ samprasāraṇaṁ salopaśca* (*Uṇ.* 1.28). *Bhṛjjati asau bhṛguḥ. Kutva* by *Nyaṅkvādināṁ ca* (*Pāṇ.* 7.3.53). The accent should have been on its suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3) but it is initially accented by *Upasaṇkhyāna* on *Vṛṣādīnāṁ ca* (*Pāṇ.* 6.1.203). In plural *Bhṛgavaḥ* means the descendants of *Bhṛgu.* In this sense the secondary suffix *aṇ* takes place by *Ṛṣyandhaka-(Pāṇ.* 4.1.114). *Bhṛgorapatyam iti Bhārgavaḥ. Guṇa* by *Orguṇaḥ* (*Pāṇ.* 6.4.146). The secondary suffix drops in plural by *Atribhṛgukutsavasiṣṭhagautamāṅgirobhyaśca* (*Pāṇ.* 2.4.65). *Bhārgavaḥ, Bhārgavau* and *bhṛgavaḥ.*

*Yāska* has put *Bhṛgavaḥ* in the list of gods belonging to the middle region (Nigh. 5.5), and explains it as '*Arciṣi bhṛguḥ sambabhūva. Bhṛgurbhṛjyamāno na dehe* (Nir. 3 17).' *Bhṛgu* was produced in flames, *i.e.* 'one who, although being roasted, was not burnt'. *Yāska* has explained *Bhṛgu, Aṅgiraḥ, Atri* and *Bhāradvāja* as—"*Aṅgāreṣvaṅgiraḥ aṅgāra aṅkanāḥ. Atraiva tṛtīyamṛcchatetyūcuḥ. Tasmādatriḥ. Na traya iti vikhananād vaikhānasaḥ. Bharaṇād bhāradvājaḥ* (Nir. 3.17). '*Aṅgiras* (was born) in live coals.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Live coals (are so called because) they have a mark, or they are bright. They said, 'seek the third this very place' ; therefore *A-tri* is so called, *i.e.* not three. *Vaikhānasa* is (so called) from being dug out (√*khan*, to dig). *Bhāradvāja* is (so called) from being brought up (√*bhṛ*). (*Cf.* J.B. 1.8.2.5)-*Indrasya.....tredhā aindryaṁ vīryaṁ parāpatat. Bhṛgus tṛtīyam abhavat*) ; the seminal fluid of *Indra*, having his characteristic power, was discharged threefold. The third born was *Bhṛgu*. (*Cf. Manu*, 1.35,59—which mention *Bhṛgu* as having sprung from fire ; M.Bh. *Ādi*, 2605 ; *Vā.* Pu. 1.9.100. describe *Bhṛgu* as born from the heart of the creator, and *Bhāg.* Pu. 3.12-23 speaks of him as born from the skin of the creator. Durga relates the following legend : *Prajāpati* took his own seminal fluid and sacrificed. From the blazing fire *Bhṛgu* was born ; *Aṅgiras* rose from the ashes. Then the two just born said, 'seek the third also here hence the seer who sprang up was called *Atri*. Not satisfied as yet, they began to dig, and the seer thus produced was called *Vaikhānasa*. A similar story is related in *Bṛh.* D. p. 97-103 ; (see. Pro. Mac. edition, p. 100-1).

From the above-mentioned quotations, it is clear now that here *Indra* is the sun. And the rays of the sun, when they start are called *Aṅgirasaḥ* in the heaven, *Bhṛgavaḥ* in the middle region *Atri* on the earth and *Vaikhānasa* within the earth. Hence here *Bhṛgavaḥ* (the rays of the sun) in the middle region brought *Agni* (from the sun) to appear in the middle region with the help of all gods. Here the word *Pṛthivī* is used for the middle region. *Yāska* has also enlisted the word *Pṛthivī* in the synonyms of '*antarikṣa*' (Nigh. 1.3 ).

*Viśvávedasam* : having the whole knowledge, all-knowing. B.V. Comp. *Viśvaṁ vedaḥ yasya saḥ viśvavedaḥ taṁ viśvavedasam.* The accent on the last syllable of the first member of the comp. by *Bahuvrīhau viśvaṁ saṁjñāyām* (*Pāṇ.* 6.2.106).

*Agni* is *trivṛt*, *i.e.* in the three worlds, therefore, he is supposed to know each and every thing.

*Bhúvanasya* : of all beings. *Bhūtajātasya* (*Sāy.*). From √*bhū sattāyām*, to be, I.P. with *kyun* by *Bhūsūdhūbhrasjibhyaśchandasi* (*Uṇ.* 2.81). *Bhavatīti bhuvanaṁ loko vā*, 'one that comes to existence'. *Yu* is changed into *ana* by *Yovoranākau*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


(*Pāṇ.* 7.1.1). The accent on the initial radical syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Yāska* has enlisted it in the synonyms of *udaka* (Nigh. 1.12).

In the middle region the beings (*bhuvana*) are the gods. They are eternal or ever-existent. They help *Agni* to form the water. Here the rays (*Bhṛgavaḥ*) are said to have brought *Agni* into existence, probably in the form of electricity by the *majman* (strength) of *bhuvanas* (the gods) concerned.

*Gīrbhiḥ* : with sounds ; from √*gṝ śabde*, to sound, IX.P. with *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Gṛṇātyanayā iti gīḥ Devarāja* derives it from *gṛṇātirarcatikarmā* (Nigh. 3.14). The accent on the instr. plu. suffix by *Sāvekācastṛtīyādirvibhaktiḥ-*(*Pāṇ.* 6.1.168).

*Ā'hinuhi* : set in motion, bring, send. From √*hi gatau vṛddhau ca*, to impel, urge on, hasten on. *Loṭ* 2nd per. sing. *Hi* does not drop optionally by *Utaśca pratyayācchando vā vacanam* (*Vā. Pāṇ.* 6.4.106).

*Vásvaḥ* : of wealth. (Vedic genetive). From *vasu* with *ṅas*. *Āgamaśāstrasya anityatvāt num* does not come. *Guṇa* is absent optionally by *Jasādiṣu cchandasi vā vacanam* (*Vā. Pāṇ.* 7.3.109). The accent on the initial syllable. *Vasu* is derived from √*vas* with *u* by *Śṛsvṛ-*(*Uṇ.* 1.10). The suffix is *nit* by *Anuvṛtti*, hence the initial syllable is accented by *Ñni-*(*Pāṇ.* 6.1.197).

*Agni* is only one as the giver of all kinds of wealth.

*Várāya* : to be stayed or stemmed. *Varaṇāya nigrahaya śaktaḥ* (*Sāy*) from √*vṛ* to check, to stem.

*Jámbhaiḥ* : with teeth, with jaws, *i.e.* with flames. From √*jambh nāśane*, I.P.*Ā.* with *ghañ* in *karaṇa* by *Akarttari ca kārake saṇjñāyām* (*Pāṇ.* 3.3.19). *Jambhayate anena iti jambhaḥ taiḥ jambhaiḥ*. 'by which it is eaten.' The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Tigitaiḥ* : sharp, *i.e.* burning, blazing ; from √*tij niśāne*, to be or become sharp, to sharpen (*Cf.* Gk. *stizo* ; Lat *distingno*) with *kta*. The augment *iṭ* by *Ārdhadhātukasyeḍvalādeḥ* (*Pāṇ.* 7.2.35). *Kutva* by *Nyaṅkvādīnāṁ ca* (*Pāṇ.* 7.3.53). The accent on the last suffix syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The jaws of *Agni* are his flames and they are sharp or blazing. Hence *'tigitaiḥ jambhaiḥ'* means with blazing flames.

*Bhárvati* : hurts, injures, burns ; from √*bharv hiṃsāyām*, to injure, to burn, *Laṭ*. 3rd per. sing.

*Ní-ṛñjate* : overcomes, consumes, *i.e.* turns into vapours (*nyṛñjate prasādhayati dahatītyarthaḥ-Sāy.*) *Ṛñjatiḥ prasādhanakarmā iti Yāskaḥ*). From √*ṛñj bharjane*, to fry, with *ni* to overcome, I.*Ā*. *Laṭ*. 3rd per. sing. Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ*. 8.1.28).

One thing is to be marked here is that *Agni* is said to consume the *'vanāni'*. *Sāyaṇa* explains *'vana'* as *vanāni* (forests). The metre is *Jagatī*, hence the description belongs to the heaven, *as all the seven spheres from heaven to the earth are described in Jagatī to Gāyatrī respectively.* In that case *'vanāni'* cannot mean 'forests' but should mean water. *Yāska* has enlisted the word *'vanam'* in the synonyms of water (Nigh. 1.12) and he explains the comp. *Vanaspatiḥ* as *Agni* (see. *Vanaspate ityenamāha. Eṣa hi vanānāṁ pātā pālayitā vā. Vanaṁ vanateḥ*. (Nir. 8.3). "He is called the lord of waters, because he is the maker of waters". According to *Durga, Agni* is the protector of forest or trees of forest, because he does not burn them, although he is capable of doing so, as he exists in their interior. *Roth* has misunderstood *Durga*, as his following remarks shows". *Agni* is called because, according to *Durga*, he can burn wood (see. Op. cit. p. 116 ; *Cf. Bṛh*. D.III.26 (Quoted by Dr. Sarup in the *Nirukta* E.T., p. 131). As a matter of fact *Vanaspati* is *Agni* as he is the maker of the waters as explained above.

*Kuvít* : if, whether, (often, frequently-*Sāy*.) (many—Nigh 3.1.) times and again, ever, utmost.

*Vī'ḥ* : going to, eager for, desirous or fond of (gen. RV. 1. 143.6) (*Cf. deva-vī', pada-vī'*); set in motion (M.W. P. 1004). From √*vī gativyāptiprajanakāntyasanakhādaneṣu*, to go, approach, reck or take eagerly, II. *Ā*. with *kvip* by *Kvip ca* (*Pāṇ*. 3.2.76). *Veti gacchati icchati iti vīḥ*, 'one who is eager or desirous', The accent on the radical syllable by *Dhātoḥ* (*Pāṇ*. 6.1.162).

*Ásat* : may be, will be ; from √*as bhuvi*, to be, II.P. *Leṭ* 3rd per. sing. The augment *'aṭ' by Leṭo'ḍāṭau* (*Pāṇ*. 3.4.94).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


The radical syllable is accented by *Dhatoḥ* (*Pāṇ.* 6.1.162.) The *sūtra Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28) does not apply as it is prohibited by *Nipātairyadyadihantakuvit*)-(*Pāṇ.* 8.1.30).

*Āvárat* : fulfil, grant; from *ā* √*vṛ* to fulfil, grant (a wish) I.P. *Leṭ* 3rd per. sing. The accent on the radical syllable as '*asat*'.

*Tutujyā't* : may promote, may lead to. From √*tuj hiṃsāyām*, to injure, promote, RV. (M.W.P. 450). *Liṅ* 3rd per. sing. The *vikaraṇa śap* becomes *ślu* by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.76.)

This irregular reduplication denotes the intensity of the action, *i. e.* to promote earnestly. The accent on '*yāsuṭ*' by *Yāsuṭ parasmaipadeṣūdātto ṅicca* (*Pāṇ.* 3.4.103).

Śúcipratīkam : having bright or resplendent face. B. V. Comp. *Śuci pratīkaṁ yasya saḥ śucipratīkaḥ taṁ śucipratīkam.* The accent on the initial syllable of the first member of the comp. The word *śuci* is accented on the initial syllable as it is derived from √*śuc dīptau* with '*in*' by *Igupadhāt kit* (*Uṇ.* 4.120). *Śucyatīti śuciḥ* (*mfn*) shining, flowing, radiant.

*Ayā'* : with this; (Vedic irregular instrumental from a feminine pronominal base *ā*. According to the philological interpretation of the *Pāṇini's sūtra Ido'y puṃsi* (*Pāṇ.* 7.2.111), it seems that there were two stems '*idam*' and '*ay*' having the same meaning (*i.e.* this). Certain forms were out of use so *Pāṇini* simply connected them with each other.

*Ghṛtápratīkam* : having shining face, of resplendent aspect. B.V. Comp. *Ghṛtaṁ pratīkaṁ yasya saḥ ghṛtapratikaḥ taṁ ghṛtapratīkam.* The accent on the last suffix syllable of the first member of the comp. by *Bahuvrīhau prakṛtyā pūrvapadam* (*Pāṇ.* 6.2.1); as the word *ghṛta* is derived from √*ghṛ kṣaraṇadīptyoḥ*, to glow forth, to shine; with *kta* by *Añcighṛsibhyaḥ ktaḥ* (*Uṇ.* 3.89). *Jigharti sañcalati dīpyate vā tat ghṛtam udakaṁ sarpiḥ pradīptaṁ vā* (*Cf. ghṛṇi, ghṛṇā*). The suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Dhūrṣádam* ; being on the pole of a carriage, being foremost, guide, chief, leader. From √*sad* to sit, I.P. with the prefix *dhūr* and the suffix *kvip* by *Satsudviṣ*-(*Pāṇ.* 3.2.61). *Dhūri sīdatīti dhūrṣad taṁ dhūrṣadam*, 'one that sits on the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



chariot' hence chief. The accent on the radical syallable by *Gati-* (*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162.)

*Akráḥ* : going towards well, hence invincible, unobstructible, from *ā √kram* to step or go near to, come towards, approach, visit, RV. I.P., with the suffix *ḍa* by *Anyeṣvapi dṛśyate* (*Pāṇ.* 3.2.101). *Āsamantāt krāmatīti akraḥ*, 'one that goes towards well'. *Chāndasaḥ hrasvatvaṁ* of *ā*. The accent on the suffix by *Gati-*(*Pāṇ.* 6.2.139) and *Ādyudāttaśca* (*Pāṇ.* 3.1.3). Or it may better be derived as *na krāmatīti akraḥ*, that does not stir, *i.*e. latent, concealed.

*Dī'dyat* : blazing, shining ; from *√dī dīptau*, to shine, be bright, to shine forth (*Cf.* Gk. *dealo, deelos, delos* (III.P. with *śatṛ. Yaṇ* by *Eranekāco-*(*Pāṇ.* 6.4.82). *Chāndasa dīrghatvam* by *Anyeṣāmapi dṛśyate* (*Pāṇ.* 6.3.137). The accent on the initial syllable by *Abhyastānāmādiḥ* (*Pāṇ.* 6.1.189).

*Śukrávarṇām* : having white colour, hence pure, radiant. B.V. Comp. *Śukraṁ varṇaṁ yasyāḥ sā sūkravarṇā dhīḥ tāṁ śukravarṇāṁ dhiyam*. The accent on the last syllable of the first member by *Bahuvrihau-*(*Pāṇ.* 6.2.1.). *Śukram* is finally accented as it is derived from *√śuc dīptau* with *rak* by *Ṛjrendra-* (*Uṇ.* 2.29). It is irregularly accented on the last syllable by the *sūtra* itself.

*Ṛñjate* : to make straight or right, to make proper, to arrange or fit out, to make favourable or propitiate, VI. *Ā. VII.Ā*;

*U'tyaṇsate* : to lift up, raise; from *ut√yam*; *Leṭ* 3rd per. sing. The *vikaraṇa by Sibbahulaṁ leṭi* (*Pāṇ.* 3.1.34). The augment '*aṭ*' by *Leṭo'ḍāṭau* (*Pāṇ.* 3.4.94). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Dhíyam* : *dhīriti karmanāma* (Nigh. 2.1.21), hence action or function.

*Áprayucchan* : not negligent or deserting, heedful, mindful ; from *pra √yucch, pramāde*, to err, be negligent, I.P. ; *śatṛ* by *Laṭaḥ śatṛśānacau-*(*Pāṇ.* 3.2.124). *Na prayucchan iti aprayucchan*. The accent on the first member of the comp. by *Tatpuruṣe-*(*Pāṇ.* 6.2.2).

*Śivébhiḥ* : auspicious ; from *√śī svapne*, to sleep ; with *van* by *Sarvanighṛṣva-*(*Uṇ.* 1.153). *Śerate asmin sarve prāṇinaḥ*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*iti śivaḥ*, 'in whom all things lie'. The final syllable is accented irregularly by the *sūtra* itself. It may also be derived from *√śiv kalyāṇe*, X.P. (*Bahulam etannidarśanam-Cu. Ga. Sū-*) with the suffix *ka* by *Igupadhāt-*(*Pāṇ.* 3.1.135). *Śivayati iti śivaḥ* (*Amarakoṣatīkākāro Bhānuji Dikṣitaḥ-Amar.* 1.1.30). The accent on the suffix syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). *Bhis* is not replaced by *ais* by *Bahulaṁ chandasi* (*Pāṇ.* 7.1.10).

*Pāyúbhiḥ* : with protecting powers or action. From *√pā rakṣaṇe*, to protect, II.P. with *uṇ* by *Kṛvāpā-*(*Uṇ.* 1.1). *Pāti rakṣati iti pāyuḥ*, 'one that protects'. *Yuk* by *Āto yukciṇ-kṛtoḥ* (*Pāṇ.* 7.3.33). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3.).

*Sagmaíḥ* powerful, mighty, effective ; from *√śam upaśame*, to control, subdue ; II.P. with *mak* by *Upasaṇkhyāna* on *Yajiruci-*(*Uṇ.* 1.146). *Śāmyati asau sagmam*, 'one that controls or subdues' hence powerful. *Makārasya kutvam.* The accent on the suffix by *Ādyudattaśca (Pāṇ.* 3.1.3).

*Ádabdhebhiḥ* : unobstructed, invincible, irresistible. *Nañ tatpuruṣa* comp. *Na dabdhaḥ taiḥ adabdhebhiḥ.* The accent on the initial member of the comp. by *Tatpuruṣe-*(*Pāṇ.* 6.2.2). It may be derived from *√dabh* to hurt, to decieve.

*Ádṛpitebhiḥ* : not inflamed, *i.e.* mild—*dṛpita* from *√dṛp* to be proud, to kindle, to inflame ; with *kta. Nañ tatpuruṣa* comp. *Na dṛpitaḥ adṛpitaḥ taiḥ adṛpitebhiḥ*,' not inflamed, *i.e.*, mild. The accent on *nañ* by *Tatpuruṣe-*(*Pāṇ.* 6.2.2.).

*Ánimiṣadbhiḥ* : without winking, vigilant. *Nañ tatpuruṣa* comp. *Na nimiṣad iti animiṣad taiḥ animiṣadbhiḥ.* The accent on *nañ* by *Tatpuruṣe-*(*Pāṇ.* 6.2.2).

*Jā'ḥ* : offspring. From *√jan prādurbhāve*, II.*Ā.* with *ḍa* by *Anyeṣvapi dṛśyate* (*Pāṇ.* 3.2.101). *Jāyante iti jāḥ. Dṛśigrahaṇād anupapade api ḍapratyayo bhavati.* The suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3.).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# AGNI

## [I.144.1—7]

*Ṛṣiḥ—Dīrghatamā Aucathyaḥ. Devatā—Agniḥ. Chandaḥ—Jagatī. Svaraḥ—Niṣādaḥ.*

**Translation :**

1. The *Hotā* (*Agni*) carrying with him his best bright activity, goes forth to (perform) his (own) duty by his extraordinary power. He proceeds towards the energetic rays of the sun, the rays which are in close contact with his primary abode.
2. The elements of water, enveloped (with sun's rays), swirled in the abode of the (sun) god, (which is) their birth-place. When he (*Agni*) remained diffused in the lap of the waters, then he (*Agni*) absorbed the waters with which he moves quickly.
3. The two (*Mitra* and *Varuṇa*) of equal power, are indeed desirous of combining with that substance (*Agni*), exerting together for the same end (of producing water). Therefore, the invoked one (*Agni*) held together his rays like a lord up to us (*i.e.* *Mitra* and *Varuṇa*) as does a charioteer the reins of the horse.
4. He, whom the two (*Mitra* and *Varuṇa*) of equal strength and closely associated together, indeed, wait upon in the same place in the night as in the day, the pale bright (*Agni*), ageless and full of strength advancing further (down) is born amongst the generations of men (*i.e.* the rays of the sun).
5. The ten intertwined quarters stimulate him, the god whom we the mortals invoke for help. He flashes above the downward slopping (rain) bow. By (his) advancing

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



(flames) he took to new paths.

6. Thou, O *Agni*, lordest over what is celestial and what is terrestrial as doth a herdsman (his herd). These two (heaven and earth), bright, vast, golden, rolling about and meeting each other pervade the space.

7. O *Agni*, thou who are pleasant, possessed of inherent power, born of water and of good deeds, mayest thou accept that praise (of ours). Thou art present on all sides, art conspicuous, lovely in aspect and a refuge like a beautiful distributor of food.

### Grammatical and Exegetical Notes :

*Māyáyā* : extraordinary, supernatural power (only in earlier language). From √*mā māne*, to measure (*Cf.* Zd. *mā* ; Gk. *metron*, *metreo* ; Lat *metior*, *mensus mensura* ; Slav. *mera* ; Lith. *mera*), II.P. ; with *ya* by *Māchāśasibhyo yaḥ* (*Uṇ.* 4.109). *Māti antarbhavatīti māyā*, 'one that measures'. The feminine suffix *ṭāp* by *Ājādyataṣṭāp* (*Pāṇ.* 4.1.4.). The accent on the last syllable by *Ādyudattaśca* (*Pāṇ.* 3.1.3.).

Here *māyayā* pertains to '*asya*' which is used for *Agni* himself. When *Agni* acts as *hotā* in the sacrifice in the middle region, he proceeds forward by his extraordinary power (See. RV. I.141.6.) Here the gods select *Agni* as *hotā* because they are going to perform the sacrifice in the middle region.

*Yāska* has enlisted *māyā* in the synonyms of *prajñā* 'wisedom' (Nigh. 3.9). *Prajñā* also denotes some supernatural power.

*Ūrdhvā'm* : the highest or best. It qualifies '*dhiam*', hence *ūrdhvāṁ dhiyam* means 'the highest or best activity'.

*Śúcipeśasam* : magnificently or gloriously adorned, possessed of bright ; B.V. Comp. *Śuciḥ peśaḥ yasya saḥ śucipesáḥ taṁ śucipeśasam*. The accent on the initial syllable of the first member of the comp. by *Bahuvrīhau prakṛtyā pūrvapadam* ( *āṇ.* 6.2.1). The word *śuci* is accented on its initial syllable because of the suffix *in* from √*śuc dīptau* by *Ñni-*(*Pāṇ.* 6.1.197).

Although *Agni* has come to the upper middle region, he derives the radiance from the heaven (*i.e.* the sun), as indicated by the phrase '*ūrdhvāṁ dadhānaḥ*'.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Srúcaḥ* : rays (bearing electricity) of the sun. (See derivation on RV. I.162.17). Acc. plu. governed by *abhi* according to *Karmapravacanīyayukte dvitīyā* (*Pāṇ.* 1.4.91) in the meaning of *lakṣaṇa*, *itthaṁbhūtākhyāna* and *vīpsā*. Here *abhi* is used in the sense of *lakṣaṇa*. It means to say that *Agni* is proceeding forward, indicating the *sruc* (*i.e.* the rays of the sun). Here *Agni* denotes (the rays of the sun) who has already reached the middle region but the word *sruc* denotes the rays of the sun which are coming from the heaven (*i.e.* the sun). In this way the rays which are continuous in flow from heaven to earth is described in this verse.

*Kramate* : to approach (in order to ask for the assistance).

*Dakṣiṇāvṛ'taḥ* : enclosing or full of energy, energetic. Upa. Sa.; *Dakṣiṇam āvṛṇotīti dakṣiṇāvṛt tāḥ dakṣiṇāvṛtaḥ*. From √*vṛ samvaraṇe*, to cover ; V.P. with the prefix *dakṣiṇā* (energy) and the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). The accent on the radical syllable by *Gati* (*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

The word *dakṣiṇā* from √*dakṣ vṛddhau*, to be able or strong, to grow, increase, I.P. with the suffix *inan* by *Drudakṣibhyām inan* (*Un.* 2.51). *Dakṣate varddhate śighrakārī bhavatīti dakṣiṇaḥ strī cet dakṣiṇā*. The *srucaḥ* are full of energy, because they come directly from the sun (See.

*Nā'kasya pṛṣṭhé ádhi tiṣṭhati śr'itó*
*yáḥ pṛṇā'ti sá ha devéṣu gacchati.*
*Tásmā ā'po ghṛtám arṣanti síndhavas*
*tásmā iyáṁ dákṣiṇā pinvate sádā.*

"He (*Agni*) who sits on the back of the middle region, who pervades and goes among the gods. To him the flowing waters give the energy, for him the energy expands always." Here *Agni* is associated with the waters which produce energy in the form of electricity and lightning.

Thus '*Dakṣiṇāvṛtaḥ srucaḥ*' means the energetic rays of the sun, to which *Agni*, in the middle region, approaches.

*Níṇsate* : touch closely ; from √*niṇs cumbane*, to touch closely, kiss, II.*Ā. Laṭ*. 3rd per. plu.

The *srucaḥ* are said to be in close contact with the middle region.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Dohánāḥ* : yielders, *i.e.* producers or elements. From √*duh prapūraṇe*, to milk, yield, squeeze out (any good thing), with *auṇādika* '*yu*' in *karaṇa* or *kartā* (see. V.K., V.V.R.S., *Saṁhitā* Sec., p. 1643). *Duhyate asau dohanaḥ* or *dogdhi asau dohanaḥ, te dohanāḥ*, 'those that are extracted from the elements or those that extract'. Thus *dohanāḥ* are the yielders of water, hence the elements of water. The accent on the initial suffix syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Anūsata :* swirled (See Notes on RV. I.151.6).

*Párīvṛtāḥ :* enveloped ; from *pari-*√*vṛ saṁvaraṇe*, to cover, V.P.*Ā.* with *kta; parito vriyate iti parīvṛtaḥ te parivṛtāḥ dohanāḥ*, well covered'. The accent on the initial syllable of the first member of the comp. by *Gatiranantaraḥ* (*Pāṇ.* 6.2.49). *Pari* is accented on its initial syllable by *Nipātā ādyudāttāḥ* (Ph. Su.)

Here it is said that the elements of waters (*i e. Mitra* and *Varuṇa*) are enveloped with the rays of the sun in the heaven. Further (in RV. I.144.3) we will see that they are combined into water in the middle region.

*Vibhṛtaḥ* : spread out, diffused ; from *vi* √*bhṛ* to spread out, spread assunder, RV. with the suffix *kta. Vibhriyate iti vibhṛtaḥ*, which is distributed, diffused'. The accent on the *gati* '*ri*' by *Gatiranantaraḥ* (*Pāṇ.* 6.2.49).

*Svadhā'ḥ* : waters ; from *sva* √*dhā dhāraṇe* III.P.*Ā* with the suffix *ka* by *Āto'nupasarge kaḥ* (*Pāṇ.* 3.2.2). *Svam ātmānaṁ dhārayantīti svadhāḥ* (waters). The accent on the last syllable of the second member by *Gati-*(*Pāṇ* 6.2.139) and *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

Here the sense is that *Agni* at first pervades the elements of waters and when combined, he is said to absorb the waters and moves quickly with them. *Sāyaṇa* has also explained the word *svadhāḥ* as waters. (*Svadhāḥ amṛtopamāḥ āpaḥ*-SRB.).

*Ī'yate* : moves quickly ; from √*ī gatau.* IV.*Ā.* (*Cf.* Gk. *el-mi, i-men* ; Lat. *e-o, i-mus, i-tir* ; Lith. *ei-mi*, 'I go' ; Slav. *i-du*, (I go), *i-ti*, 'to go' ; Goth. *I-addja*, 'I went'. *Laṭ* 3rd per. sing.

*Yuyūṣataḥ* : wish to combine or unite ; from *Desid.* of √*yu*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*miśraṇe amiśraṇe ca*, to mix, mingle, unite, II.P. *Laṭ* 3rd per. dual. Reduplication by *Sanyaṅoḥ* (*Pāṇ.* 6.1.9), *dīrgha* by *Ajjhangamāṁ sani* (*Pāṇ.* 6.4.16), *ṣatva* by *Ādeśapratyayayoḥ* (*Pāṇ.* 8.3.59). The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Sávayasā* : (Vedic dual) having the same power or strength (*Sāy.*), being of the same vigour or age (M.W., p. 1190). B.V. Comp. *Samānaṁ vayo yayostau savayasau.* The word *samāna* is substituted by *sa* by *Jyotirjanapada-*(*Pāṇ.* 6.3.85).

*Sāyaṇa* takes the comp. to mean '*hotā* and *adhvaryu*' but due to the context of water, it cannot be accepted. Here '*vapuḥ*' refers to *Agni* and *Mitra* and *Varuṇa* combined with *Agni* (electricity or heat) to form the water.

*Vitáritratā* : labouring or exerting energetically, from *vi-√tṛ*, P., to labour energetically ; with the suffix *yaṅ* by *Dhātorekāco halādeḥ kriyāsamabhihāre yaṅ* (*Pāṇ.* 3.1.22). Irregularly formed by *Dādhartti-*(*Pāṇ.* 7.4.65) with the suffix *śatṛ* by *Laṭaḥ śatṛśānacau-*(*Pāṇ.* 3.2.124). The accent on the initial syllable of the participle by *Abhyastānām ādiḥ* (*Pāṇ.* 6.1.189).

These two *Mitra* (hydrogen) and *Varuṇa* (oxygen) combine with *Agni* (electricity or heat) to form the water.

*Saparyátaḥ* : to serve attentively, wait upon, honour; RV. from *√sapar pūjāyām, Kaṇḍvādiḥ,* P. *Laṭ* 3rd per. dual.

*Sámokasā* : having the same dwelling, *i e.* closely united or associated. (See Notes on RV. I.159.4).

*Palitáḥ* : grey, pale bright (*Cf.* Gk. *pelitnos, polios* and others ; Lat. *palleo, pallidus, pallus* ; Lith. *palvas* ; Slav. *plavu* ; High. Germ. *falo, val, fahl* : Angl. Sax. *fealo* ; Eng. fallow). Irregularly formed by *Loṣṭapalitau* (*Un.* 3.92). *Patyate prāpyate tat palitaṁ vṛdhāvasthayā keśādīnāṁ śuklatvaṁ vā* ; from *√pal gatau,* I.P. with the suffix *itac.* It is also derived from *√phal niṣpattau,* to ripen ; with the suffix *itac* by *Phaleritajādeśca paḥ* (*Uṇ.* 5.34). *Phalati niṣpannaṁ pakvam iva bhavatīti palitam,* 'one that ripens'. The accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

Here *Agni* is called *palita* as his lustre is pale bright.

*Mā'nuṣā* : offspring of the sun, (the rays). From *Manu* with the suffix *añ* by *Manorjātau-*(*Pāṇ.* 4.1.161)

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Yugā'* : generations, races.

*Hinvanti* : set in motion, stimulate; from √*hi gatau vṛddhau ca* ; V.P. *Laṭ* 3rd per. plu.

*Vriśaḥ* : interwined ; from √*viś praveśane*, to enter, pervade, RV. ; to come into conjunction with, (*Cf.* Gk. *oikos* ; Lat. *vicus* ; Lith. *veszeti* ; Slav. *vise* ; Goth. *weihs* ; Angl. Sax. *wic* ; Germ. *wich, weich-bild*) with *vic* by *Upasaṇkhyāna* on *Kvip vaci-*(*Vā. Pāṇ* 3.2.178). The augment '*r*' comes irregularly. *Viśati asau vriśaḥ*, 'one that enters'. The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Yāska* has enlisted *vriśaḥ* in the synonyms of fingers (Nigh. 2.5). He has also mentioned the word '*dhītayaḥ*' in that list. Here both the words occur and therefore cannot signify fingers. The only probable interpretation of *dhītayaḥ* that fits the context is the 'quarters or directions'.

*Mártāsaḥ* : (Vedic plu.) mortals ; from √*mṛ prāṇatyāge*, to die, decease, VI.*Ā* (*Cf.* Zd. *mar, mareta* ; Gk. *Brotos* for *mrotos* ; Lat. *mors, morior* ; Slav. *mreti* ; Lith. *mirti* ; Goth. *maurthr* ; Germ. *Mord, morden* ; Eng. murder) ; with *tan* by *Hasimṛ-*(*Uṇ.* 3.86). *Mriyate asau marttaḥ manuṣyo vā*, 'one that dies'. The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Abhivrájadbhiḥ* advancing ; from *abhi* √*vraj gatau*, I.P. with *śatṛ*. The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162), as *śatṛ* is unaccented by *Tāsye-*(*Pāṇ.* 6.1.186).

*Vayúnā* : paths ; from √*aj gatikṣepaṇayoḥ*, to drive, propel, throw out ; (*Cf.* Gk. *auo* ; Lat. *ago*), I.P. with *unan* by *Ajiyamiśīñbhyaśca* (*Uṇ.* 3.61). *Vīyate gamyate atreti vayunam* (path) *Aj* is substituted by *vī* by *Ajervyaghañapoḥ* (*Pāṇ.* 2.4.56). The accent should have been on the initial syllable by *Ñni-*(*Pāṇ* 6.1.197), but irregularly the middle syllable is accented.

*Adhita* : resorted to, took to ; from √*dhā* III.P.*Ā*. *Luṅ.* 3rd per. sing. *Itva* by *Sthāghvoricca* (*Pāṇ.* 1.2.17), *kitvādaguṇaḥ*. *S* of *sic* drops by *Hrasvādaṅgāt* (*Pāṇ.* 8.2.27).

*Divyásya ;* what is existing in the heaven, celestial ; from *div* (heaven) with *yat* by *Tatra bhavaḥ* (*Pāṇ.* 4.3.53). *Divi bhavaḥ divyaṁ tasya divyasya.* The accent should have been on the initial syllable by *Yato'nāvaḥ* (*Pāṇ.* 6.1.213) but it is

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



finally accented by *Upasaṇkhyāna* on *Uñchādīnāṁ ca* (*Pāṇ.* 6.1.160).

Here *Agni* is said to rule over all the heavenly and terrestrial things, because *Agni* plays a dominant role in all natural phenomena.

*Rā'jasi* : govern, rule over ; from √*rāj dīptau*, to govern, rule over, shine, I.P.*Ā*. (*Cf.* Lat. *rex* ; Kelt, *rig*, from which Old Germ. *rik* ; Goth. *reiks* ; Angl. Sax. *rice* ; Engl. rich). *Laṭ* 2nd per. sing. The radical syllable is accented by *Hi ca* (*Pāṇ.* 8.1 34). As *Agni* is *trivṛt*, so he is said to pervade or rule over what is celestial or terrestrial.

*Pā'rthivasya* : what is known on the earth or terrestrial. From *pṛthivī* with the secondary suffix '*aṇ*' by *Tatra vidita iti ca* (*Pāṇ.* 5.1.43). *Pṛthivyāṁ viditam iti pārthivaṁ tasya pārthivasya.* The accent on the initial syllable by *Ñni* (*Pāṇ.* 6.1.197).

*Paśupā'ḥ ;* the protector of animals ; from √*pā rakṣaṇe* to protect ; II.P. with the prefix *paśu* and the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Paśūn pāti rakṣatīti paśupaḥ*, 'one that protects animals'. The accent on the radical syllable by *Gati-*(*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162). Again comp. with *iva* by *Ivena saha samāso-*(*Vā. Pāṇ.* 2.2.18).

*Sāyaṇa* explains it as "*Paśupā iva yathā paśūnāṁ pālayitā gopāḥ prātaḥkāle svasmai samarpitān sāyaṁkāle svāmibhyaḥ pratyarpayatyevam* (SRB. 1.114.9). As a matter of fact here *Agni* is said to govern the eternal elements only for the formation of matter.

*E'nī* : of a variegated colour, varying the colour, shining, brilliant ; from *eta* with *ṅīp* by *Varṇādanudāttāttopadhātto naḥ* (*Pāṇ.* 4.1.39). The *eta* is initially accented by *Varṇānāṁ tanatinitāntānām* (Ph. Su.). Nom. daul, *pūrvasavarṇadīr,ha* by *Vā chandasi* (*Pāṇ.* 6.1.106).

*Bṛhatī'* : vast ; from √*bṛh vṛddhau*, to be thick, grow great or strong, increase, I.P. with *at* by *Vartamāne pṛṣat-bṛhan-*(*Uṇ.* 2.85). *Barhati vardhate asau bṛhat.* The feminine suffix *ṅīp* by *Ugitaśca* (*Pāṇ.* 4.1.6). *Pūrvasavarṇadīrgha* by *Vā chandasi* (*Pāṇ.* 6.1.106). The accent on the suffix *ṅīp* by *Bṛhanmahatorupasaṇkhyānam* (*Vā. Pāṇ.* 6.1.173).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Abhiśríyā* : attached to or meeting each other ; from *abhi* √*śrī* to spread, extend, IX.P. with the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Abhitaḥ paritaḥ śrīṇātīti abhiśrīḥ*, 'one that spreads well or meeting each other'. In dual it takes *iyaṅ* by *Aci śnu-*(*Pāṇ.* 6.4.77). This *sūtra* applies here because *abhiśrī* is *dhātu* as "*Kvibantaṁ dhātutvaṁ na jahātīti*". The accent on the radical syllable by *Gati-*(*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Hiraṇyáyī* : golden. The word *hiraṇyaya* is irregularly formed by dropping *ma* of *mayaṭ* by *Ṛtvyavāstvya-*(*Pāṇ.* 6.4.175). The feminine suffix *ṅīp* by *Ṭiḍḍhā-*(*Pāṇ.* 4.1.15). In Nom. dual, *pūrvasavarṇadhīrgha* by *Vā chandasi* (*Pāṇ.* 6.1.106).

*Vákvarī* : winding about, rolling about; from √*vak kauṭilye* to be crooked, go crookedly; I.*Ā.* with *van* by *Anyebhyo'pi dṛśyate* (*Pāṇ.* 3.2.75). The feminine suffix *ṅīp* by *Vano ra ca* (*Pāṇ.* 4.1.7). The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162).

This *mantra* indicates that the heaven and earth have been formed.

*Práti-harya* ; accept; from *prati* √*hary*, to desire, accept, long for; I.P. *Loṭ* 2nd per. sing. *Hi* drops by *Ato heḥ* (*Pāṇ.* 6.4.105). *Harya* is unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Svádhāvaḥ* : possessed of inherent power; from *svadhā* with *matup* by *Tadasyāsti-*(*Pāṇ.* 5.2.94). *Svadhā vidyate asminniti svadhāvān. T* of *svadhāvat* is changed into *r* by *Matuvaso ru saṁbuddhau chandasi* (*Pāṇ.* 8.3.1). Here *mandra*, *svadhāvaḥ*, *ṛtajāta* and *sukrato* are used for *Agni* and are '*āmantrita*'. Hence all are initially accented by *Āmantritasya ca* (*Pāṇ.* 6.1.198). The next vocative *svadhāvaḥ* cannot be unaccented by *Āmantritasya ca* (*Pāṇ.* 8.1.19) as *pūrva āmantrita* '*mandra*' becomes absent by *Āmantritaṁ purvam avidyamānavat—sāmānyavacanam* (*Pāṇ.* 8.1.73), because *svadhāvaḥ* etc. are not *sāmānyavacanam* but all of them are *viśeṣavacanam*.

*Ṛ'tajāta* : born of water. *Ṛtājjātaḥ iti ṛtajātaḥ*. The accent on the initial syllable as *svadhāvaḥ*.

*Súkrato* : of good deeds, skilful, wise. *Śobhanaṁ kratuḥ yasya saḥ sukratuḥ* in vocative *sukrato*. The accent explained above.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Darśataḥ* : visible, conspicuous, striking the eye; from √*dṛś prekṣaṇe* with the *auṇādika* '*atac*'. The accent on the final syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Raṇváḥ* : pleasant, delightful, lovely; from √*raṇ* to rejoice or from denominative verb *raṇva* to rejoice or delight; with the suffix *ac* by *Nandigrahi*-(*Pāṇ.* 3.1.134). *Raṇvati asau raṇvaḥ*. The accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Sáṁdṛṣṭau* : in full view, in aspect. *Samyagdarśanam iti saṁdṛṣṭiḥ tasyāṁ saṁdṛṣṭau*; from *sam* √*dṛś prekṣaṇe* ; with the suffix *ktin* by *Striyāṁ ktin* (*Pāṇ.* 3.3.94). The accent on the first member of the comp. by *Tādau ca niti kṛtyatau* (*Pāṇ.* 6.2.50).

*Kṣáyaḥ* . refuge: from √*kṣi nivāsagatyoḥ*, to abide, dwell, reside (used especially of an undisturbed or secret residence) (*Cf.* Gk. *ktixo*) VI.P. with the suffix *gha* by *Puṃsi saṃjñāyāṁ ghaḥ prāyeṇa* (*Pāṇ.* 3.3.118). *Kṣipanti nivasanti asminniti kṣayaḥ*. The accent on the initial syllable by *Kṣayo nivāse* (*Pāṇ.* 6.1.201).

*Agni* is *kṣaya* (residence) or refuge because being *trivṛt* he is helpful to all in the three worlds.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# AGNI

[I.145.1—5]

*Ṛṣiḥ—Dīrghatāmā Aucathyaḥ. Devatā—Agniḥ. Chandaḥ Jagatī. 5 Triṣṭup. Svaraḥ—Niṣādaḥ, 5 Dhaivataḥ.*

**Translation :**

1. Enquire, ye, about him (*Agni*) . He has set out, he understands (his function) (and) he is experienced. He proceeds, indeed, he does proceed. In him rest (all) precepts, (and) in him the desired objects. He is the lord of vigour, valour, (and) of the vigorous.
2. They do inquire about him (*Agni*), (but) all do not enquire thoroughly as does a wise man grasps in his own mind. (Of such persons) neither initial nor the final verdict is acceptable. By his (*Agni's*) power the unkindled (object) is united.
3. To him (*Agni*) resort the flames, to him the leaping ones. A rare one hearkens to all my words. The young victor, the promoter of sacrifice and of perfect help, quickening many, has caught hold of his impetuosity, (*i.e.* become impatuous).
4. When newly born, he (*Agni*) invisibly approaches the (gods) suitable for being united. When united he moves close (to them). When he touches the cool object in agreeable sacrifice for the joy (of beings), the eager (flashes) resort to him who is present (there).
5. He, the purifier, skilful in producing water and moving in the waters was directed towards the uppermost layer (of the earth). The wise *Agni*, of sterling worth and knower of the sacrifice, showed the path to the mortals.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



**Grammatical and Exegetical Notes :**

*Praśiṣaḥ* : orders, directions, precepts; from *pra √śās anuśiṣṭau*, II.P. ; with *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Ā* in *śās* is replaced by *i* by *Kvipi pratyaye tu tasyāpi bhavatīti vaktavyam* (*Vā. Pāṇ.* 6.4.34). *Praśiṣyate yene sā praśīḥ tāḥ praśiṣaḥ*, 'that by which something is controlled, *viz.* rule, order, precept'. The accent on the radical syllable by *Gati-*(*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Agni* is *trivṛt* and all the gods and beings can do nothing without the help of light and heat of *Agni*. So, here it is said that all orders emanate from him.

*Śávasaḥ* : of valour ; from *√śvī gativṛddhyoḥ*, to swell, increase ; I.P. with *asun* by *Śveḥ samprasāraṇaṁ ca* (*Uṇ.* 4.193). *Svīyate gamyate yena tat śavaḥ* (orig. swelling, increase), hence strength, power. The accent on the initial syllable by *Ñni-* (*Pāṇ.* 6.1.197).

*Śuṣmíṇaḥ* : of the valourous, impetuous, fiery, fierce, roaring ; from *śúṣma* 'hissing, roaring (of water, fire, the wind) with the secondary suffix *in* by *Ata iniṭhanau* (*Pāṇ.* 5.2.115). *Śuṣmaḥ asti asminniti śuṣmī tasya śuṣmiṇaḥ*, 'along with flames'. The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Simáḥ* : all, whole, entire ; from *√si bandhane*, to bind, tie, fetter ; (*Cf.* Gk. *i-mas*, *i-monia* ; Lett. *sinu* 'to bind' ; Angl. Sax. *sal* ; Germ. *seil*), V.P.*Ā.* : with the suffix *man* by *Avisivisiśuṣibhyaḥ kit* (*Uṇ.* 1.144). *Sinoti badhnāti asau simaḥ*. The accent should have been on the initial syllable by *Ñni-* (*Pāṇ.* 6.1.197), but it is finally accented by *Upasaṇkhyāna* on *Uñchādīnāṁ ca* (*Pāṇ* 6.1.160).

*Ví-pṛcchati* : enquires thoroughly, makes various enquiries. *Sāyaṇa* explains it as '*Na vipṛcchati viparītaṁ na pṛcchati*', does not make an enquiry improperly', but that does not suit the context.

*Ágrabhīt* : grasps ; from *√grah upādāne*, to seize, grasp, take, adopt (*Cf.* Zd. *gerep*, *geurv* ; Goth. *greipa* ; Germ. *greifę* ; Lith. *grablju* ; Slav. *grabju* ; Hib. *grabaim*, 'I devour, slop') IX.P.; *Luṅ* 3rd per. sing. *H* of *grah* is replaced by *bh* by *Hṛgrahorbhaśchandasi* ( *Bhāṣya. Vā. Pāṇ* 8.2.32). The augment '*iṭ*' by *Ārdhadhātukasyeḍvalādeḥ* (*Pāṇ.* 7.2.35). *Īṭ* by *Astisico'pṛkte* (*Pāṇ.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


7.3.86), *s* of *sic* drops by *Iṭa īṭi* (*Pāṇ.* 8.2.28), *dīrgha* by *Akaḥ savarṇe dīrghaḥ* (*Pāṇ.* 6.1.101). *Sijlopa* is not *asiddha* in *savarṇadīrghatva* by *Sijlopa ekādeśe siddho vaktavyaḥ* (*Vā. Pāṇ.* 8.2.3).

*Sacate* : to be associated or united with ; from √*sac samavāye* (*Cf.* Gk. *epomai* ; Lat. *sequor* ; Lith. *seku*), I.*Ā.* *Laṭ* 3rd per. sing. Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

The root *sac* implies that all unkindled or heatless objects acquire heat and energy from *Agni's* power. Even animal life gets energy from bodily heat.

*Apradṛpitaḥ* : devoid of heat, unkindled. From √*dṛp* to kindle, light, inflame.

*Juhvàḥ* ; tongues or flames (esp. of *Agni*) ; seven are named (RV. I.58.7) ; flames ; personified as wife of *Brahmā* and goddess of speech (*Ṛṣi* of RV. X.109) ; from √*hu dānādānayoḥ*, to offer an oblation, sacrifice to ; (*Cf.* Gk. *Khu-in kheo* (for *khe-Fo*), *khulos, khumos* ; Lat. *fūtis* (water pot) ; III.P. with *kvip* by *Huvaḥ śluvacca* (*Uṇ.* 2.61). *Juhoti dadāti yayā sā juhūḥ.* It is also derived by *Juhoterdīrghaśca* (*Vā. Pāṇ.* 3.2.178). The accent on the last syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162). *Sāyaṇa* explains as '*Juhvaḥ asmadīyā juhūpabhṛdādayaḥ yad vā hūyante iti juhvaḥ āhūtayaḥ somādirūpā athavā juhvādiṣu sthitāni ājyāni api āśrayāśrayiṇoḥ abhedena juhvaḥ ityucyante mañcāḥ krośanti itivat*'. Thus, according to *Sāyaṇa*, *juhū* denotes two things ; 1. a curved wooden ladle (for pouring sacrificial butter into fire) and 2. Soma etc.

According to the description given in the RV. X.109, *Juhū* can signify nothing but the seven rays of the sun. *Sāyaṇa's* explanation on it is '*juhūriti vāṅnāma. Sā brahmṇo jāyā ca. Bṛhaspatervācaspatitvād bṛhaspaterjuhūrnāma bhāryā babhūva*' (SRB. X.109.1). Hence the sound produced by the seven rays is *juhūḥ*, the wife of *Bṛhaspati*. It is to be noted that these seven rays produced *Agni* who caused rain (See.

*Hótāraṁ saptájuhvò yájiṣṭhaṁ yáṁ vāgháto vṛṇáte adhvaréṣu.*
*Agníṁ víśvesām aratíṁ vásūnaṁ saparyā'mi práyasā*
*yā'mi rátnam.* (RV. I.58.7).

"The seven *juhvaḥ* selected *Agni* as *hotṛ*. *Agni* is the bestower of all riches. I wait upon (*Agni* and) earnestly ask for water",

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Here *Agni* belongs to the middle region, and brings rain. The sacrifice is performed in the middle region. In the *mantra* RV. X.109.1. '*juhūḥ*' is said to have been renounced by *Bṛhaspati*. It means that *Bṛhaspati* or *Agni* in the form of the rays of the sun renounced, *i.e.* released *juhū* from heaven to reach the middle region.

*Árvatīḥ* : speedy, leaping (rays in the middle region) ; from √*ṛ gatiprāpaṇayoḥ*, to go, rise, tend upwards ; (Gk. *or-nu-mi, er-e-tes, aro-o* ; Zd. √*ir* ; Lat. *or-ior* ; Old High Germ. *ruo-dar, ar-an* ; Lith. *ir-ti*, 'to row' *ar-ti*, 'to plough'), with the suffix *vanip* by *Snāmadipadyartipṛśakibhyo vanip* (*Uṇ.* 4.113). *Ṛcchati iti arvā aśvo vā*, 'that which tends upwards'. The feminine suffix *ṅīp* takes place by *Ugitaśca* (*Pāṇ.* 4.1.6) as *n* of *arvan* is replaced by *ṭ* by *Arvaṇastrasāvanañaḥ* (*Pāṇ.* 6.4.127). The accent falls on the root as *vanip* and *ṅīp* are unaccented by *Anudāttau suppitau* (*Pāṇ.* 3.1.4). *Yāska* has enlisted *arvat* in the synonyms of *aśva* (Nigh. 1.14). The birth place of *arvan* is the middle region (see RV. I.163.1). Hence, *arvatīḥ* are the leaping rays of the sun, reaching the highest middle region.

*Purupraiṣáḥ* : inciting or quickening many, instigating ; from *pra* √*iṣ*, to drive on, urge, impel, send forth ; with the suffix *ac* by *Igupadha-*(*Pāṇ.* 3.1.134). *Purūn preṣayatīti purupraiṣaḥ*. The accent on the last syllable by *Thāthaghañ-*(*Pāṇ.* 6.2.144).

*Táturiḥ* : conquering, victorious ; from √*tṝ plavana—saṁtaraṇayoḥ* ; with *kin* by *Ādṛgamahanajanaḥ kikinau liṭ ca* (*Pāṇ.* 3.2.171). *Utva* by *Bahulaṁ chandasi* (*Pāṇ.* 7.1.103), *raparatva* by *Uraṇ raparaḥ* (*Pāṇ* 1.1.51), *Sthānivadbhāva* by *Dvirvacane 'ci* (*Pāṇ.* 1.1.59), hence *tṝ* is reduplicated, in *abhyāsa* '*ṝ*' is replaced by '*a*', *raparatva* by *Uraṇ raparaḥ* (*Pāṇ.* 1.1.51), *r* in *abhyāsa* drops by *Halādiḥ śeṣaḥ* (*Pāṇ.* 7.4.60). The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Yajñasā'dhanaḥ* : occasioning, accomplishing, promoting, sacrificing ; from √*sādh saṇsiddhau*, to further, promote, accomplish, complete ; V.P. with the prefix *yajña* and the suffix *lyuṭ* by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). *Yajñaḥ sādhyate yena saḥ yajñasādhanaḥ*, by whom the sacrifice is accomplished'. The accent on the radical syllable by *Gati-*(*Pāṇ.* 6.2.139) and *Liti*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


(*Pāṇ.* 6.1.193).

*Agni* is the primary cause of all the sacrifices in all three worlds.

*Ácchidrotiḥ* : affording perfect protection or help ; B.V. Comp. *Acchidrā ūtiryasya sa acchidrotiḥ*, 'whose protection is free from clefts or flaws', hence affording perfect protection or help. The accent on the first syllable of the first member of the comp. by *Bahuvrīhau*-(*Pāṇ.* 6.2.1.) and *Tatpuruṣe* (*Pāṇ.* 6.2.2.) as *acchidrā* is *Ñan tatpuruṣa* comp. *Na chidraḥ iti acchidraḥ strī cet acchidrā.*

*Rábhaḥ* : violence, impetuous, zeal, energy ; from √*rabh rābhasye,* to act rashly ; with the suffix *asun* by *Sarvadhātubhyo asun* (*Uṇ.* 4.189). The accent on the initial syllable by *Ñni-* (*Pāṇ.* 6.1.197).

*Upasthā'yam* : Ind. standing near, keeping one's self fast to (M.W. p. 211). From *upa* √*sthā* with *ṇamul* by *Ābhīkṣṇye ṇamul ca (Pāṇ,* 3.4.22). The augment *yuk* comes to the root by *Āto yuk ciṇkṛtoḥ* (*Pāṇ.* 7.3.33), The accent on the radical syllable by *Gati-*(*Pāṇ.* 6.2.139) and *Liti* (*Pāṇ.* 6.1.193). *Upasthāya upasthāya caratīti upasthāyaṁ carati,* 'goes keeping himself fast to (the other gods). *Chāndasastvāt 'ābhīkṣṇye dve bhavataḥ' iti dvirvacanaṁ na bhavatiti.*

When *Agni* joins the gods, he moves close to them, *i.e.* in their intimate contact. *Sāyaṇa* supplies *adhvaryu* as the subject of *carati* but it has no relevance. Here *Agni* is described as coming in close contact with suitable gods (like *Mitra* and *Varuṇa*) in the form of electricity or heat.

*Samā'rata :* united, joined with; from *sam* √*ṛ* to join together ; *Luṅ* 3rd per. sing. It takes *Ā.* by *Samo gamṛcchibhyām* (*Pāṇ.* 1.3.29), *sic* is replaced by *aṅ* by *Sarttiśāstyarttibhyaśca* (*Pāṇ.* 3.1.56).

*Tatsāra* : approached invisibly or in a latent form ; from √*tsar chadmagatau,* to go or approach stealthily; I.P. *Liṭ* 3rd. per. sing. Unaccented by *Taṅṅatiṅaḥ (Pāṇ.* 8.1.28).

*Yújyebhiḥ* : suitable for being united; from √*yuj yoge*; VII.P.*Ā.* with *auṇādika kyap.* The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162) as *kyap* is unaccented by *Anudāttau suppitau* (*Pāṇ.* 3.1.4).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



As soon as born, *Agni* approaches and unites suitable gods invisible (in the form of electricity).

*Śvāntám* : cool, tranquil, placid (*Sāy. śānta or śrānta*). From √*śvam upaśame*, to be tranquil ; with the suffix *kta*. The penultimate takes *dīrgha* by *Anunāsikasya kvijhaloḥ kñiti* (*Pāṇ.* 6.4.15). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

This word occurs only twice in the RV. Once here and again in RV. X.61.11. M.W. derives it from √*śvam* or *śam* a root suggested for regular formation, which may be included in the *Dhātupāṭha* of *Pāṇini* thus '*śam upaśame, śvam ca*'.

*Nāndyè* : in the agreeable or delightful sacrifice (of preparing the water) ; from √*nand samṛddhau*, to rejoice, delight, to be pleased or satisfied with ; I.P. with *ṇyat* by *Ṛhalorṇyat* (*Pāṇ.* 3.1.124). *Nanditum yogyaṁ nandyaṁ nāndyaṁ va*, 'which is to be pleased'. The *svarita* accent on the last syllable by *Titsvaritam* (*Pāṇ.* 6.1.185). *Dīrgha* in *nandya* takes place by *Anyeṣāmapi dṛśyate* (*Pāṇ.* 6.3.137).

*Mudé* : for joy, delight, happiness (of beings) ; from √*mud harṣe*, to be merry, or glad or happy; with the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Mudyate iti mud tasmai mude.* The accent on the last syllable by *Sāvekacastṛtīyā*-(*Pāṇ.* 6.1.168).

*Uśatī'ḥ* : wishing, desiring, eager ; from √*vaś kāntau*, to desire (*Cf.* Gk. *ekon* for *Fekon*, willing), II.P. ; with *śatṛ* by *Laṭaḥ śatṛśānacau*-(*Pāṇ.* 3.2.124). *Samprasāraṇa* by *Grahijyā*-(*Pāṇ.* 6.1.16) ; *pūrvarūpa* by *Samprasāraṇācca* (*Pāṇ.* 6.1.108). The feminine suffix *ñīp* by *Ugitaśca* (*Pāṇ.* 4.1 6). The accent on *ñīp* by *Śaturanumo nadyajādī* (*Pāṇ.* 6.1.173).

Here *uśatīḥ* refers to *juhvaḥ* (flames or flashes of lightning) (See. *Sāyaṇa* also). It means thus : when *Agni* touches cool objects (clouds) in the middle region, the flames eagerly resort to him, *i e.* flashes in the form of lightning are produced.

*Apiṣṭhitám* : present ; from *api* √*sthā* with the suffix *kta*. *Ā* in *sthā* is replaced by *i* by *Dyatisyatimāsthām*-(*Pāṇ.* 7.4.40). The accent on the suffix by *Thāthaghañktāj*-(*Pāṇ.* 6.2.144).

*Mṛgáḥ* : purifier, from √*mṛj* to cleanse, purify. (See Notes on RV. I.154.2).

*Apyaḥ* : being in water, coming from water, skilful in

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



producing water ; from *ap* (water) with the suffix *yat* by *Tatra bhavaḥ* (*Pāṇ.* 4.3.53) or *Tatra sādhuḥ* (*Pāṇ.* 4.4.98). *Apsu bhavaḥ sādhurvā iti apyaḥ.* The accent on the initial syllable by *Yato'nāvaḥ* (*Pāṇ.* 6.1.213). It denotes the function of *Agni* in the middle region. *Sāyaṇa* explains it as "*Apyaḥ āpyo gantavyaḥ. Apaḥ karma tatra sādhurvā*". It cannot be regularly derived from *apas* which is initially accented and denotes *karma.* Here *Agni* is directed towards the uppermost layer of the earth

*Vanargúḥ* : moving about in water (of the cloud). It is *Upapada comp. Vanassu vaneṣu gacchatīti vanarguḥ,* 'one that moves about in the cloud'. From √*gam gatau* I.P. with the prefix *vanas* and the *auṇādika* suffix '*ḍu*'. The '*ṭi*' of *gam* drops by *Ḍitvakaraṇasāmarthyādabhasyāpi ṭerlopo bhavati* (*Vā. Pāṇ.* 6.4.143). The accent on the last syllable by *Gati-(Pāṇ.* 6.2.139) and *Ādyūdāttaśca (Pāṇ.* 3.1.3).

There are two words *vana* and *vanas*, having the same meaning. In certain type of comp. *vanas* is used (*Cf. Vanaspatiḥ*). *Yāska* has enlisted '*vana*' in the synonyms of water, hence *vanas* in compound also means 'water'. M.W. also gives the meaning of *vanas* as cloud.

*Tvací* : skin or layer or surface (of the earth M.W., p. 413). From √*tan vistāre,* to expand ; VIII.P.*Ā.* with *kvip* by *Tanoteranaśca vaḥ (Uṇ.* 2.64). *Tanoti vistṛtā bhavatīti tvak (Cf. Pṛthvī* from √*prath vistāre*), 'one that expands'. The accent on the radical syllable by *Dhātoḥ (Pāṇ.* 6.1.162). In *tvaci,* the accent on the *loc.* sing. by *Sāvekacastṛtīyā-(Pāṇ.* 6.1.168). It may also be derived from √*tvac saṁvaraṇe,* to cover, VI.P. with *kvip* by *Kvip ca (Pāṇ.* 3 2.76). *Tvacatīti tvak,* 'one that covers', *tasmin tvaci.* The accent as explained above.

*Upamásyām* : Uppermost, highest ; from *upa* √*mā māne,* to measure ; IV.*Ā.* with the suffix *ḍa* by *Ḍaprakaraṇe anyeṣvapi dṛśyate iti (Vā. Pāṇ.* 3.2.48). *Upamīyate asau upamaḥ strī cet upamā tasyām upamasyām,* 'which is measured', hence uppermost layer or surface of the earth, as it can only be measured. The accent on the last syllable by *Gati-(Pāṇ.* 6.2.139) and *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Vy bravīt* : spoke out, expressed (*i.e.* showed).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Vayúnā* . paths.

*Ṛtacít* : conversant with or knowing the sacrifice ; from √*cit* to perceive, to attend to : with the suffix *kvip* and the prefix *ṛta* by *Kvip ca* (*Pāṇ.* 3.2.76). *Ṛtaṁ cetati iti ṛtacit.*

*Satyáḥ* : true, of solid or strong worth. *Satsu sādhuḥ satyaḥ* The word *satya* means existence, as it is derived from √*as bhuvi.* It is irregularly formed by *Satyādaśapathe* (*Pāṇ.* 5.4.66), says *Haridatta* (quoted by *Sāyaṇa* on RV. 1.1.5). It is irregularly accented on its last syllable.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# AGNI

## [I.146.1—5]

*Ṛṣiḥ—Dīrghatamā Aucathyaḥ. Devatā—Agniḥ. Chandaḥ—Triṣṭup. Svaraḥ—Dhaivataḥ.*

**Translation :**

1. Extol thou the three-headed and seven-rayed *Agni*, who is established with full force in the lap of his parents (*i.e.* heaven and earth) and who fills the entire luminaries of this moving and stationary zodiac.
2. The great scatterer (of sparks) has pervaded these two (heaven and earth). The agile one, having received help, remains ever young. He places his feet (rays) on the top of the earth. His reddish flashes lick (*i.e.* touch the clouds).
3. The two well established regions (*i.e.* heaven and earth) seeking the common offspring (*viz. Agni*) move in all directions, measuring their unavoidable paths (*i.e.* moving on their orbits) and bearing on them all the powerful rays (of *Agni*).
4. The wise gods, protecting heartily the ever young (*Agni*) in many ways, take him to his (proper) place. Desirous of obtaining (the sun), they surveyed the swiftly leaping (*Agni*) and for them there became manifest from *Maruts* the sun.
5. The charming one in all quarters, of noble birth, worthy of praise, lofty and life giver to the germ, when he, the bountiful one became visible to all in many places, (was) progenitor of (all) these embryos.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



**Grammatical and Exegetical Notes :**

*Trimūrdhā'nam* : having three heads. B.V. Comp. *Trayo mūrdhānaḥ yasya saḥ trimūrdhā taṁ trimūrdhānam.* The accent on the last syllable of the second member of the comp. by *Dvitribhyāṁ pādyanmūrddhasu bahuvrīhau (Pāṇ.* 6.2.197*)*.

*Agni* is called *trimūrddhā* as being present in three regions heaven, earth, and middle region.

*Saptáraśmim* : having seven rays, hence seven-rayed. B.V. Comp. *Sapta raśmayaḥ yasmin saḥ saptaraśmiḥ taṁ saptaraśmim.* The accent on the last syllable of the first member of the comp. by *Bahuvrīhau-(Pāṇ.* 6.2.1) and *Uñchādīnāṁ ca (Pāṇ.* 6.1.160*)*. The word sapta is derived from √*sap* with *kanin* by *Sapyaśūbhyāṁ tuṭ ca* (*Uṇ.* 1.157). The accent should have been on the initial syllable by *Ñni-(Pāṇ.* 6.1.197) but it is finally accented by *Uñchādīnāṁ ca* (6.1.160).

*Ánūnam* ; entire, whole, in full force *;* (*Anyūnam-Sāy.)*. *Nañ tatpuruṣa comp. Na nūnam iti anūnam,* 'not less, *i e.* in full force'. The accent on the first member of the comp. by *Tatpuruṣe-(Pāṇ.* 6.2.2).

*Niṣattám* ; seated, established ; from *ni* √*sad* to settle down, I.P. with *kta. Ta* is not changed into *na* by *Nasatta-niṣatta-(Pāṇ.* 8.2.61). The accent on the first syllable of the second member of the comp. by *Thātha-(Pāṇ.* 6.2.144).

*Diváḥ* ; of heaven, but here from *div* we must understand the zodiac.

*Rocanā'* : the luminaries.

*Āpaprivā'ṉsam* : filling. pervading *;* from *Ā* √*prā* to fill, (*Cf.* Gk. *ple-res* ; Lat. *ple-nus*) ; II.P. with *kvasu* by *Kvasuśca (Pāṇ.* 3.2.117). The augment '*iṭ*' comes by *Vasvekājādghasām (Pāṇ.* 7.2 67). *Ā* in *prā* drops by *Āto lopa iṭi ca (Pāṇ.* 6.4.64); reduplication by *sthānivadbhāva* of *ā* by *Dvirvacane aci (Pāṇ.* 1.1.59). The accent on the suffix by *Gati* (*Pāṇ.* 6.2.139) and *Ādyudāttaśca (Pāṇ* 3.1.3*)*.

It is an adj. of *Agni* because he pervades all the luminaries. *(*See RV. I.73.8).

*Ukṣā'* : one who scatters, or showers ; from √*ukṣ secane,* to scatter, sprinkle ; (*Cf.* Lith. *ūkana* ; Hib. *uisg,* 'water, a river' ; *uisgeach,* aquatic, watery, fluid, moist, pluvial ; Gk. *ugros,*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*ugrotes, ugraino* ; Lat. *ūveo* (for *ugveo, ūmor*) I.P. with *kanin* by *Śvannukṣan-(Uṇ.* 1.159). *Ukṣati siñcatīti ukṣā-* The accent on the last syllable irregularly by the *sūtra* itself otherwise the accent should have been on the initial syllable by *Ñni-(Pāṇ.* 6.1.197).

*Abhí-vavakṣe* : pervades ; from √*vah prāpaṇe,* I.P.*Ā. Leṭ* 3rd per. sing. the *vikaraṇa śap* becomes *ślu* by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.76).

*Ene* : these two. *Idam* or *etad* are replaced by *ena* by *Dvitīyā ṭaussvena* (*Pāṇ.* 2.4.34*)*. It refers to *pitroḥ* of the previous verse. It is unaccented by the *sūtra* itself.

*Itáūtiḥ* : extending or reaching from hence ; existing or lasting longer than the present time, future ; one who has obtained help (*Sāyaṇa*). B.V. Comp. *Itaḥ prāptaḥ ūtiryena saḥ itaūtiḥ,* 'by whom the protection is received for lasting longer'. The accent on the last syllable of the first member of the comp. by *Bahuvrīhau prakṛtyā pūrvapadam-(Pāṇ.* 6.2.1) and *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Agni* had two births. In his first birth, he was not so powerful, so he was mortal, but now he has become immortal.

*Ṛṣváḥ* : of quick motion, agile ; from √*ṛṣ gatau,* to go, move ; VI.P. with *van* by *Upasaṇkhyāna* on *Sarvanighṛṣva-* (*Uṇ.* 1.153) *Ṛṣati gacchati iti ṛṣvaḥ-* Irregularly accent on the last syllable.

*Agni* is *ṛṣvaḥ* because he moves quickly throughout the whole universe.

*Ū'dhaḥ* : udder, figuratively applied to the clouds ; from √*vah prāpaṇe,* I.P. with *asun* by *Upasaṇkhyāna* on *Śveḥ samprasāraṇaṁ ca* (*Uṇ.* 4.193). *Vahati iti ūdhaḥ. Dhātoḥ samprasāraṇe kṛte dīrghatvaṁ ghakāraścāntādeśaḥ* (*Cf.* Gk. *outhar :* Lat. *ūber* ; Angl. Sax. *ūder* ; Old High Germ. *ūtar* ; Mod. Germ. *Euter* ; Mod. Eng. *udder* ; Gael. *uth*). Accent on the initial syllable by *Ñni* (*Pāṇ.* 6.1.139).

*Abhí-sañcárantī* : seeking : from *sam*√*car gatau,* I P. ; with *śatṛ*. The feminine suffix *ṅīp* by *Ugitaśca* (*Pāṇ.* 4.1.6). The augment *num* by *Śapśyanornityam* (*Pāṇ.* 7.1.81) In Nom dual *pūrvasavarṇadīrgha* by *Vā cchandasi* (*Pāṇ.* 6.1.106).

*Víṣvak* : ind. in all directions, all round, everywhere ;

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Sarvctaḥ* (*Sāyaṇa*) (See. SRB. I.36.16). Accented on its initial syllable by *Nipātā ādyudāttāḥ* (Ph.Su.).

*Ví-caratah* : move in different directions.

*Sumēke* : well fixed or established, firm, constant, unvarying. B.V. Comp, *Śobhano meko yayoste sumeke.* The accent on the initial syllable of the second member of the comp. by *Ādyudāttam-*(*Pāṇ.* 6.2.119). The word *meka* is derived from √*mih secane* with the suffix *ghañ* in *bhāva* by *Bhāve* (*Pāṇ.* 3.3.18). *H* into *k* irregularly. *Meka* is initially accented by *Ñni-*(*Pāṇ.* 6.1.197).

*Anapavṛjyā'n* : not to be avoided. *Apavṛjya* from *apa* √*vṛj* with the suffix *kyap.* B.V. Comp. *Avidyamānam apavṛjyaṁ yasmin tat anapavṛjyaṁ tān anapavṛjyān.* The compound takes place by *Naño astyarthānāṁ bahuvrīhirvā-(Vā. Pāṇ* 2.2.24). The accent on the last syllable of the second member by *Nañ-subhyām* (*Pāṇ.* 6.2.172).

*Mímāne* : measuring across, traversing; from √*mā māne,* to measure, mete out, traverse; (*Cf.* Zd. *mā*; Gk. *metron; metreo*; Lat. *metior, mensus, mensura*; Slav *mera*; Lith. *mera*), III.*Ā.*; with *śānac.* Reduplication by *Ślau* (*Pāṇ.* 6.1.10); *itva* in *abhyāsa* by *Bhṛñāmit* (*Pāṇ.* 7.4.76); *ā* drops by *Śnābhyastayorātaḥ* (*Pāṇ.* 6.4.112). The accent on the initial syllable by *Abhyastānāmādiḥ* (*Pāṇ.* 6.1.189).

*Kétān* : rays of light; from √*cāy pūjāniśāmanayoḥ,* to observe, perceive, notice (*Cf.* Gk. *tio, time; ceru*); I.P.*Ā.* with *tan* by *Upasaṇkhyāna* on *Cāyaḥ kī* (*Uṇ.* 1.74). *Cāyate pūjayati niśāmayati vā saḥ ketaḥ tān ketān,* 'one that observes, *viz.* rays of light'. The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Yāska* has enlisted it in the sononyms of *prajñā* (wisdom) (Nigh. 3.9). (*Keta* is thus the wisdom of *Agni, i.e.* the rays of light of *Agni).* (see also M.W. p. 309).

*Ádhi-dádhāne* : (Nom. dual) bearing, generating, RV. From √*dhā dhāraṇapoṣaṇayoḥ,* to bear, accept; (*Cf.* Za. *dā, dadaiti;* Gk. *the, the, tithem*; Lith. *dedu, deti*; Slav. *dedja, deti;* Old Sax. *duan, don*; Ang. Sax. *don;* Eng. to do; Germ. *tuan, tuon, thun),* III.P.*Ā.* with *śānac* by *Laṭaḥ śatṛśānacau-*(*Pāṇ.* 3.2.124). Reduplication by *Ślau* (*Pāṇ.* 6.1.10). The accent on the initial syllable by *Abhyastānāmādiḥ-*(*Pāṇ.* 6.1.189). The feminine suffix *ṭāp* by *Ajādya-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*taṣṭāp* (*Pāṇ.* 4.1.4).

*Ajuryám* : not subject to old age or decay. B.V. Comp. *Avidyamānaṁ juryaṁ yasmin pade tad ajuryaṁ padam.* The comp. takes place by *Naño astyarthānām-*(*Vā. Pāṇ.* 2.2.24). The accent on the last syllable of the second member of the comp. by *Nañsubhyām-*(*Pāṇ.* 6.2.172).

The energetic gods are said to bring *Agni* to that position which is not subject to old age.

*Síṣāsantaḥ* : wishing to acquire or obtain; from *Desid.* √*san sambhaktau,* to acquire or gain; VIII.P.*Ā.* with *śatṛ.* The augment *'iṭ'* comes exceptionally by *Sanīvantarddh-*(*Pāṇ.* 7.2.49); *n* of *san* is replaced by *'ā'* by *Janasana-*(*Pāṇ.* 6.4.42); *num* by *Ugidacāṁ sarvanāmasthāne adhātoḥ* (*Pāṇ.* 7.1.70); *ṣatva* by *Ādeśapratyayayoḥ* (*Pāṇ.* 8.3.59). The accent on the initial syllable by *Abhyastānāmādiḥ* (*Pāṇ.* 6.1.89).

This word is used for the gods who are wishing to acquire the sun.

*Síndhum* : whom that moves or flows on rapidly, *viz.,* rapidly flowing one, swiftly moving one, swiftly leaping (*Agni*); from √*syand prasravaṇe,* to move or flow rapidly; I.*Ā.* with the suffix *u* by *Syandeḥ samprasāraṇaṁ ghaśca* (*Un.* 1.11). *Syandate prasvravati asau sindhuḥ taṁ sindhum.* The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197). In the *sūtra* suffix is *nit* by *anuvṛtti.*

*Yāska* has enlisted it in the synonyms of rivers (Nigh. 1.13). He has derived it from √*sru sindhuḥ sravaṇāt* (Nir. 5.27) and from √*syand sindhuḥ synadanāt* (Nir. 9.26).

*Diḍṛkṣéṇyaḥ* : one that likes or wishes to see, worth seeing, attractive; from *Desid.* √*dṛś prekṣaṇe;* I.P. with *kenya* by *Kṛtyārthe tavai-*(*Pāṇ.* 3.4.14). The accent on the initial syllable of the suffix by *Ādyudāttaśca-*(*Pāṇ.* 3.1.3).

*Kā'ṣṭhāsu* : in all directions; from √*kāś dīptau,* to be visible, shine; I.*Ā.* with *kthan* by *Hanikuṣinīramikāśibhyaḥ kthan* (*Uṇ.* 2.2). *Kāśate dīpyate sā kāṣṭhā* (direction). The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Yāska* has enlisted it in the synonyms of direction (Nigh. 1.6). He has derived it from √*kram* and √*sthā* (Nir. 2.15). (See. *Tatra kāṣṭhā ityetad anekasyāpi* (*nāma*) *bhavati. Kāṣṭhā*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*diśo bhavanti. Krāntvā sthitā bhavanti. Kāṣṭhā upadiśo bhavanti itaretaraṁ krāntvā sthitā bhavanti*-(Nir. 2.15), "the word *kāṣṭhā* is a synonym of many objects. *Kāṣṭhā* means quarters; they are situated having gone across. *Kāṣṭhā* means intermediate quarters; they are situated having crossed each other."

*Jényaḥ*: of noble origin (*Cf.* Gk. *ginnaios*), genuine, true. (See. Notes on RV. I.140.2).

*Iḷényaḥ*: praiseworthy, adorable; from √*iḍ stutau*, to praise, implore; II.*Ā*. with *kenya* by *Kṛtyārthe*-(*Pāṇ.* 3.4.14). The accent on the initial syllable of the suffix by *Ādyudāttaśca*-(*Pāṇ.* 3.1.3).

*Árbhāya*: for little, small, *i.e*, the germ (in its inception). (*Cf.* Lat. *orbus*; Gk. *Orphanos*) from √*ṛ gatiprāpaṇayoḥ* with *bhanan* by *Arttigṛbhyāṁ bhanan* (*Uṇ.* 3.152). *Iyartti gacchati iti arbhaḥ śiśurvā*. The accent on the initial syllable by *Ñni*-(*Pāṇ.* 6.1.197).

Here the sun is said to be praiseworthy and great for he gives life to all seeds or germs.

*Purutrā'*: in many places. From *puru* (many) with the secondary suffix *trā* by *Devamanuṣyapuru*-(*Pāṇ.* 5.4.56). *Puruṣu iti purutrā*. The accent on the suffix by *Ādyudāttaśca*-(*Pāṇ.* 3.1.3).

*Sū'ḥ*: begetting, procreating, progenitor or father; from √*sū prāṇigarbhavimocane*, to bring forth; II *Ā*. with *kvip by Kvip ca* (*Pāṇ.* 3.2.76). *Sūte garbhaṁ vimuñcatīti sūḥ*, 'one that brings forth'. The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162). (*Cf.* Gk. *us, ous;* Lat. *sus;* Angl. Sax. *su*; Eng. sow; Germ. *sau*).

*Maghávā*: bountiful, liberal, munificent; from *magha* 'bounty, reward, gift' with *matup* by *Tadasyāsti*-(*Pāṇ.* 5.2.94). *Maghaḥ asti asminniti maghavā* (said of *Agni*, *Indra* and Sun etc.). *M* of *matup* is changed into *v* by *Mādupadhāyāśca*-(*Pāṇ.* 8.2.9). The accent on the last syllable of *magha* as it is derived ending in '*a*' accented.

Here the sun is called the progenitor or father because he gives life to all creatures.

*Viśvádarśataḥ*: visible to all. Comp. *Viśvaṁ darśataḥ darśanīyaṁ yasya saḥ viśvadarśtaḥ Agniḥ*, 'having the whole visible. The accent on the last syllable of the first member of the comp. by *Bahuvrīhau viśvaṁ saṇjñāyām*-(*Pāṇ.* 6.1.106).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# AGNI

[I.147.1—5]

*Ṛṣiḥ—Dīrghatamā Auchathyaḥ* 1. *Devatā—Agniḥ. Chandaḥ—Triṣṭup. Svaraḥ—Dhaivataḥ.*

**Translation :**

1. How (much) did thy bright and quickening (rays) provide the living beings with the nourishments. The gods, sustaining both the heaven and the earth (and) the sun and the moon, enjoyed the chant of (thy) sacrifice.
2. O thou strongest (*Agni*), possessed of inherent powers; listen to this mine exceedingly liberal praise, (which I have) offered. One *Vandāru* (class of gods) deprecates and another lauds (thy person), (but) I glorify thy person.
3. Those beneficent and protecting rays of thine, O *Agni*, which saved the blind (darkness), the offspring of *Mamatā* (Nature), from mishap—then (thou in the form of) the All-knowing protected (*i e.* maintained) and then the antagonistic (and) undermining factors (*i.e.* darkness) could not suppress.
4. (When) the malicious, churlish and hostile (factor) which (attempts to) seize us again, then may (our) praise be overwhelming, and that (factor) may yield its form to him *i.e. Agni's* flames or rays by (our) imprecation.
5. And, O mightly one, the shrewd darkness (*Marta*) which seizes again the universe, from that, O laudable (*Agni*) protect the worshipper. Let none may hold us to mishap.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



**Grammatical and Exegetical Notes :**

*Kathā'* : how (much) from *kim* with *thā* by *Thā hetau ca chandasi* (*Pāṇ.* 4.2.26): *Kena hetuna iti kathā, how.* The accent on the suffix syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Śucáyantaḥ* : shining, burning; from √*śuc dīptau,* to shine, X.P. with *śatṛ*. *Ṇic* by *Satyāpa-*(*Pāṇ.* 3.1.25) ; *guṇa* does not take place as the root is ending in *a* and that drops by *Ato lopaḥ* (*Pāṇ.* 6.4.48); *num* by *Ugidacām*—(*Pāṇ.* 7.1.80). The accent on the suffix *ṇic* by *Dhātoḥ* (*Pāṇ.* 6.1.162) as *Caus*√*śuc* is *dhātu* by *Sanādyantā dhātavaḥ* (*Pāṇ.* 3.1.32).

*Āśuṣāṇā'ḥ* : inciting, stimulating, quickening: from *ā*√ *śuṣ* to incite, stimulate; IV.P. with *śānac.* The accent on the last syllable of the comp. by *Gati-* (*Pāṇ* 6.2.139) and *Citaḥ* (*Pāṇ* 6.1.163).

*Āyóḥ* : (gen. sing. of *āyu.*) living being, mankind.

*Dadāśúḥ* : granted, bestowed; from √*dāś* to bestow; *liṭ* 3rd per. plu.

*Toké* : offsprings (the sun and the moon); from √*tud vyathane,* to vex, pain (*Cf.* Gk. *tud-en-s*; Lat. *tundo*) with *gha* by *Puṃsi saṃjñāyāṁ ghaḥ prāyeṇa* (*Pāṇ.* 3.3.118). *Tudyate anena mātā garbhavāsakale*; by whom the mother is vexed at the time of delivery. It may be derived from √*stuc*; √*tu*; *sarvebhya eva dhātubhyo ghañi rūpam, arthaśca sa eva* (DNB. p. 114). *Strī cet tokā te toke dyāvāpṛthivyau.* The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Tánaye* : offsprings (heaven and earth); from √*tan vistāre* to extend with *kayan* by *Valimalitanibhyaḥ kayan* (*Uṇ.* 4.97). *Kulaṁ tanoti vistārayati iti tanayaḥ strī cet tanayā te tanaye dyāvāpṛthivyau.* The accent on the initial syllable by *Ñni-* (*Pāṇ.* 6.1.197).

These two words in acc. dual used for the pairs of the sun and moon, and for heaven and earth. Generally the two words are used side by side. (See *Mā' nastoké tánaye mā' na āyaú* RV. I.114.8).

*Sā'man* : music, chant (of the sacrifice).

*Bódha* : listen; from √*budh avagamane,* to hear, listen; I.P. *loṭ* 2nd per. sing. *Hi* drops by *Ato heḥ* (*Pāṇ.* 6.4.105). The radical syllable is accented by *Dhātoḥ* (*Pāṇ.* 6.1.162).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Vácasaḥ* : of speech, praise, from √*vac paribhāṣaṇe* with the suffix *asun* by *Sarvadhātubhyo 'sun* (*Uṇ.* 4.189). The accent on the initial syllable by *Ñni* (*Pāṇ.* 6.1.197).

*Yaviṣṭha* ; most young, strongest ; from *yuvan* with *iṣṭhan* by *Yuvālpayoḥ kananyatarasyām* (*Pāṇ.* 5.3.64). *Sarve eme yuvānaḥ ayam anayoratiśayena yuvā yaviṣṭhaḥ. Van* of *yuvan* drops and *yu* takes *guṇa* followed by *iṣṭhan* by *Sthūladūrayuva*—(*Pāṇ.* 6.4.156). Unaccented by *Āmantritasya ca* (*Pāṇ.* 8.1.19).

Here *Agni* is praised in the form of the sun. The sun was born after the formation of the heaven and the earth.

*Máṇhiṣṭhasya* : (gen. sing. of *maṇhiṣṭha*) exceedingly liberal, rich; from *maṇhitṛ* (from √*mahi vṛddhau*, to increase, *I.Ā.* with *iṣṭhan* by *Tuśchandasi* (*Pāṇ.* 5.3.59). *Atiśayena maṇhitā maṇhiṣṭhaḥ tasya maṇhiṣṭhasya. Tṛ* drops by *Turiṣṭhemeyassu* (*Pāṇ.* 6.4.154). The accent on the initial syllable by *Ñni* (*Pāṇ.* 6.1.197).

*Svadhāvaḥ* : possessing inherent power (see Notes on RV. I.144.7).

*Pī'yati* : Deprecates, disapproves, disdains, from √*pīy hiṇsāyām*, to blame, to deprecate; I.P. *laṭ* 3rd per. sing. The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Vandā'ruḥ* : (class of gods) that offer praise or that celebrates hence worshipper; from √*vand abhivādanastutyoḥ*, to praise, laud, to celebrate; I.*Ā.* with *āru* by *Śṛvandyoṛāruḥ* (*Pāṇ.* 3.2.173). *Vandate asau Vandāruḥ*, 'one that offers praise'. The accent on the initial syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Vandāru* is a class of gods. There are several classes of gods described in one passage. (see.

*Ká u śravatkatamó yajñíyānāṁ*
*vandā'ru devắḥ katamó juṣāte.*
*Kásyemā'ṁ devī'm amṛ'teṣu préṣṭhāṁ*
*hṛdí śreṣāma suṣṭutíṁ suhavyā'm.* RV. IV.43.10.

The description and praise of *Agni* by the class of gods refer to the dark and bright aspects of *Agni* (in the form of the sun) respectively.

*Pāyávaḥ* : guards, protectors; from √*pā rakṣaṇe*, to watch, protect; (*Cf.* Zd. *pā. paiti*; Gk. *pa-omai, pe-pa-mai. po-n*; Lat. *pa-sco, pa-bulum*; Lith. *Pe. mu*). II.P. with the suffix *uṇ* by

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Kṛvāpā*-(*Uṇ.* 1.1). *Pāti rakṣatīti pāyuḥ te pāyavaḥ*, 'one that protects'. The augment *yuk* by *Āto yukciṇkṛtoḥ* (*Pāṇ.* 7.3.33). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

In his second birth in *Hiraṇyagarbha*, *Agni* drove away the all-pervading deep darkness from *Hiraṇyagarbha*. Being gradually increased, he became the strongest and caused *Hiraṇyagarbha* to be split into heaven and earth. This is the history of *Māmateya Dīrghatamā*. It has been explained in detail in our note on the word *Māmateya* on (RV. I.158.6).

*Duritā't*: from bad course, danger, mishap (of *Hiraṇyagarbha*); from √*i gatau*, to go; II.P. with *kta*. The accent on the suffix by *Thātha*-(*Pāṇ.* 6.2.144).

The darkness was the cause of mishap and discomfort for the *Hiraṇyagarbha* and the bright rays or flames or flames of *Agni* drove that darkness away from it.

*Sukṛ'taḥ*: beneficent; from *su*√*kṛ*; VIII. *P.Ā* with the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76), *Śobhanaṁ karoti iti sukṛt tān sukṛataḥ*. The accent on the radical syllable by *Gati*-(*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162). The rays which were beneficent in driving away the darkness from the *Hiraṇyagarbha*, were protected by *Viśvavedāḥ* (*Agniḥ*).

*Viśvávedāḥ*: all knowing (said of *Agni*) (see Notes on RV. 1.143.4).

*Dipsantaḥ*: Wishing to destroy, undermining; from *Desid* √*dambh dambhane*, to destroy; (*Cf. damnemi, dmos*; Lat. *domare*) V.P. with the suffix *śatṛ*. The suffix *san* by *Dhātoḥ karmanaḥ*-(*Pāṇ.* 3.1.7). The augment *iṭ* comes exceptionally by *Sanīvantarddh*-(*Pāṇ.* 7.2.49); *San* is *kit* by *Halantācca* (*Pāṇ* 1.2.10); *a* in *dambh* is replaced by *i* by *Dambha icca* (*Pāṇ* 7.4.56). *M* in *dambh* drops by *Aniditām*-(*Pāṇ.* 6.4.24). Due to the vedic irregularity, *Ekāco baśo*-(*Pāṇ.* 8.2.37) does not apply. The *abhyāsa* drops by *Atra lopo abhyāsasya* (*Pāṇ.* 7.4.58); *bh* is replaced by *p* by *Khari ca* (*Pāṇ.* 8.4.55). Hence *dipsa* takes *dhātu saṇjñā* by *Sanādyantā dhātavaḥ* (*Pāṇ.* 3.1.32); with the suffix *śatṛ*. The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162).

Here the factors that produce or maintain darkness are called enemies. Those factors, wishing to destroy the light, could

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



not suppress the bright rays of *Agni* who was the strongest at that time. In the second birth in the *Hriaṇyagarbha, Agni* had become most powerful.

*Ná debhuḥ* : did not destroy or suppress; from √*dambh dambhane*, to destroy, V.P. *liṭ* 3rd per. plu. The 3rd per. plu. suffix *us* is *kit* by *Śranthigranthidambhi-*(*Vā. Pāṇ.* 1.2.6) ; *n* in *dambh* drops by *Aniditām-*(*Pāṇ.* 6.4.24). *Nalopa* is *asiddha* by *Asiddhavadatrābhāt* (*Pāṇ.* 6.4.22) but *etva* and *abhyāsalopa* take place by *Dambheretvaṁ vaktavyam* (*Vā. Pāṇ.* 6.4.120), Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Árarivān* : not liberal, churlish, envious, unfriendly ; from √*rā dāne*, to grant, bestow II.P. with the suffix *kvasu* by *Kvasuśca* (*Pāṇ.* 3.2.107). Reduplication by *Liṭi dhātoranabhyāsasya* (*Pāṇ.* 6.1.8); *ā* drops by *Āto lopa iṭi ca* (*Pāṇ.* 6.4.64), the augment *iṭ* by *Vasvekājādghasām* (*Pāṇ.* 7.2.67). *Na rarivan iti ararivān*, 'not liberal'. The accent on the initial syllable of the first member of the comp. by *Tatpuruṣe-*(*Pāṇ.* 6.2.2).

Here, too, the hostile powers of darkness are sought to be destroyed.

*Aghāyúḥ ;* intending to injure, malacious; from *agha* with the suffix *kyac* by *Chandasi parecchāyām iti vaktavyam* (*Vā. Pāṇ.* 3.1.8). *Pararya agham icchati iti aghāyati*, 'one that wishes danger for others'. The final *a* of *agha* is changed into "*ā*" by *Aśvāghasyāt* (*Pāṇ.* 7.4.37). From *Denom* √*aghāya* ; with the suffix *u* by *Kyācchandasi* (*Pāṇ.* 3.2.170). The final *a* in *aghāya* drops by *Ato lopaḥ* (*Pāṇ.* 6.4.48). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Arātivā'n* : hostile, inimical. *Na rātiḥ arātiḥ*, 'not liberal.' *Arātiḥ vidyate asminniti arātivān. Chandasi vanip* in the meaning of *matup* (*Sāyaṇa*). But *matup* is added to the stem by *Tadasyāsti-* (*Pāṇ.* 5.2.94). *M* in *matup* is changed ino *v* by *Chandasīraḥ* (*Pāṇ.* 8.2.15). The accent on the suffix by *Hrasvanuḍbhyāṁ matup* (*Pāṇ.* 6.1.176). *Arāti* is accented on its last syllable by *Samāsasya* (*Pāṇ.* 6.1.223).

*Marcáyati* : to seize, to take; from √*marc śabde*, to sound X.P. *Laṭ* 3rd per. sing. It should have been unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28). but *ṇic* is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3) as *Tiṅṅatiṅaḥ* is superseded by *Yadvṛtānnityam*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



(*Pāṇ.* 8.1.66).

*Dvayéna* : with twofold (power) doubly or twice, hence again.

*Ánu mṛkṣīṣṭa* : to yield, from √*mṛś āmarśane*, to touch, handle (*Cf.* Lat. *mulceo*) VI.P. rarely *Ā*; M.W. p. 831). *Liṅ* by *Āśiṣi liṅloṭau* (*Pāṇ.* 3.3.173). The augment *sīyuṭ* by *Liṅassīyuṭ* (*Pāṇ.* 3.4.102). *Suṭ* by *Suṭ tithoḥ* (*Pāṇ.* 3.4.107), Ś in *mṛś* into *ṣ* by *Vrascabhrasja-*(*Pāṇ.* 8.2.36); *ṣ* into *k* by *Saḍhoḥ kaḥ si* (*Pāṇ.* 8.2.41); *s* into *ṣ* by *Ādeśapratyayayoḥ* (*Pāṇ.* 8.3.59) *y* drops by *Lopo vyorvali* (*Pāṇ.* 6.1.66). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Sahasya* : mighty, strong, (*Agni*); from *sahas* with the suffix *yat* by *Tatra bhavaḥ* (*Pāṇ.* 4.3.53). Unaccented by *Āmantritasya ca* (*Pāṇ.* 8.1.19).

*Agni* is born of friction.

*Pravidvā'n* : clever, shrewd, deceitful; from *pra* √*vid jñāne*, to know; II.P. with *śatṛ*. Śatṛ is replaced by *vasu* by *Videḥ śaturvasuḥ* (*Pāṇ.* 7.1.36). *Prakarṣeṇa jānātīti pravidvān*, knowing or wise. The accent on the suffix by *Gati-*(*Pāṇ.* 6.2.139) and *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Mártaḥ* : mortal *i.e.* darkness which is the victim of *Agni's* flames.

*Mártam* : the world of the mortals, or the universe.

*Stavamāna* : being praised (*Agni*); from √*stu stutau*, to praise ; II.P.*Ā*. with the suffix *śānac*; *śap* by *Vyatyayo bahulam* (*Pāṇ.* 3.1.85). The augment *muk* by *Āne muk* (*Pāṇ.* 7.2.82). The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162). Here unaccented by *Āmantritasya ca* (*Pāṇ.* 8.1.19).

*Stuvántam* : praising ; from √*stu statau*, to praise; II.P.*Ā*. with the suffix *śatṛ*. Śap drops by *Adiprabhṛtibhyaḥ śapaḥ* (*Pāṇ.* 2.4.72). *Uvaṅ* by *Aci śnudhātubhruvām*—(*Pāṇ.* 6.4.77). The accent on *śatṛ* by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Duritā'ya* : for bad course, discomfort. (See Notes on RV. 1.147.3).

*Dhāyīḥ* : to hold, put, place; from √*dhi dhāraṇe*, to hold; VI.P. *Luṅ* 2nd per. sing. Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# AGNI

**[I.148.1—5]**

*Ṛṣiḥ—Dīrghatamā Aucathyaḥ. Devatā—Agniḥ.*
*Chandaḥ—Triṣṭup. Svaraḥ—Dhaivataḥ.*

**Translation :**

1. When wind having entered *Agni* (*Hotṛ*), who is perfect and related to all gods, stirred him; they (the gods) placed him in mortal abodes as (they did) the wonderful and brilliant sun to assume (his) form.
2. They (the enemies, *i.e.* darkness) did not overcome the bestower of energy (the sun). Of that me (the sun), *Agni* welcomed the protective function. All hailed the deed of this strenuous worker (the sun) who carried (their) praise.
3. The divine gods caught him in his eternal abode (*i.e.* the sun) and with their praises placed (him in the middle region). The captors (then) led him diligently to the sacrifice as the fast steeds yoked to a chariot (take the rider to his destination).
4. The wonderful one (*Agni*) consumes many with his flames and (he) the resplendent one flashes in the water (of the middle region). The wind blows along his flame day by day like a discharged arrow of an archer.
5. Whom neither the enemies (darkness) nor damaging injuries can harm while yet in embryo. The blind darkness did not suppress his splendour, for him (his) constant promoters defended.

**Grammatical and Exegetical Notes :**

*Máthīt*, excited, churned, stirred ; from √*manth vilodane*,

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



to stir, whirl round; (*Cf.* Gk. *minthe*; Lat. *mentha, menta*; Lith. *menture*; Germ. *minza*; Angl. Sax. *minte*; Eng. mint) I *Ā*.P. *Luṅ* 3rd per sing. *Sic* by *Cleḥ sic (Pāṇ.* 3.1.44), the augment *iṭ* by *Ārddhadhātukasyeḍvalādeḥ (Pāṇ.* 7.2.35), the augment *īṭ* by *Astisico apṛkte (Pāṇ.* 7.3.96); *i* in *ti* drops by *Nityaṁ ṅitaḥ (Pāṇ.* 3.4.99); *s* of *sic* drops by *Iṭa īṭi (Pāṇ.* 8.2.28), *dīrgha* by *Akaḥ savarṇe dīrghaḥ (Pāṇ* 6.1.101). Here *salopa* is not *asiddha* by *Pūrvatrāsiddham (Pāṇ* 8.2.1) as *salopa* is *siddha* by *Sijlopaḥ ekādeśe siddho vaktavyaḥ (Vā Pāṇ.* 8.2.3). The accent on the initial syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162).

How *Agni* was stirred by *Mātariśvan* is described in this *mantra.*

*Viṣṭáḥ*: entered into, contrived in; from √*viś praveśane*, to enter, pervade (*Cf.* Gk. *oikos*; Lat. *vicus*; Lith. *Veszeti*; Slav. *visi*; Goth. *weihs*; Angl, Sax. *uie*; Germ. *wich, weich-bild*) VI.P. with *kta*; *ś* into *ṣ* by *Vrasca-(Pāṇ.* 8.2.36); *t* into *ṭ* by *Ṣṭunā ṣṭuḥ (Pāṇ* 8.4.41). The accent on the suffix by *Ādyudattaśca* (*Pāṇ.* 3.1.3).

*Mātariśvā*: wind (See Notes on RV. 1.141.3).

*Viśvā'psum*: of whole form, entire, complete, perfect. B.V. comp. *Viśvam apsu rūpaṁ yasya saḥ viśvāpsuḥ taṁ viśvāpsum*, 'assuming all forms'. The accent on the last syllable of the first member of the comp. by *Bahuvrīhau viśvaṁ saṇjñāyām* (*Pāṇ.* 6.2.106).

*Agni* is called *viśvāpsu* as he is pervading the whole universe.

*Viśvádevyam*: related to all gods, distinguished by all divine attributes. (see Notes on RV. 1.162.3).

*Vikṣú*: abodes (see Notes on RV. 1.153.4). The word *manuṣyāsu*, is used as an adj. of *vikṣu*. *Manuṣyāsu vikṣu* means, mortal abodes, the sense is that the divine gods placed *Agni* in the mortal abodes *i.e.* middle region and earth.

*Vibhā'vam*: bright, brilliant; *viśeṣeṇa bhātīti vibhā*, the suffix *vic* by *Āto manin-(Pāṇ.* 3.2.74). From *vibhā*, the secondary suffix *van* by *Chandasīvanipau ca-(Vā. Pāṇ.* 5.2.109). *M* is changed into *v* by *Mādupadhāyāśca* (*Pāṇ.* 8.2.9). The portion (*nta*) in *vibhavantam* drops *Chāndastvāt* irregularly. The regular formation of the word may be from √*bhū sattāyām*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



with the prefix *vi* and the suffix *ghañ* by *Bhāve (Pāṇ.* 3.3.18). *Viśeṣeṇa bhavanaṁ vibhāvaḥ taṁ vibhāvam,* powerful, bright. The accent on the last radical syllable irregularly.

*Dadānám ;* bestowing, offering; from √*dā dāne,* to give, bestow (*Cf.* Gk. *didomi*; Lat. *do*) ; II.P.*Ā.* with *śānac* by *Laṭaḥ śatṛ-(Pāṇ.* 3.2.124). Reduplication by *Ślau* (*Pāṇ.* 6.1.10). The accent on the last syllable by *Citaḥ (Pāṇ* 6.1.163).

After his creation, the sun began to bestow his energy to the universe. The enemies *(i.e.* darkness) could not prevail against the sun.

*Dadabhanta* : destroyed, overcame, prevailed against; from *Caus* √*dambh dambhane,* to destroy; V.P. *Luṅ* 3rd per. plu. *Caṅ* by *Ṇiśri-(Pāṇ.* 3.1.48); reduplication by *Caṅi* (*Pāṇ.* 6.1.11) ; *ṇic* drops by *Ṇeraniṭi* (*Pāṇ.* 6.4.51) ; *itva* in *abhyāsa* does not take place as *abhyāsa* is not followed by short vowel because '*m*' in *dambh* drops by *Aniditām-*(*Pāṇ.* 6.4.24). It takes *Ā* by *Ṇicaśca (Pāṇ.* 1.4.74). Unaccented by *Tiṅṅatiṅaḥ (Pāṇ.* 8.1.28).

*Sāyaṇa* has derived in a peculiar way from *dambh-Ślu* by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.76) and adding *ant* irregularly.

*Várūtham* : protection, *i.e.* protective function; from √*vṛ varaṇe,* to choose, select (Lat. *velle*; Slav. *Voliti*; Got. *wiljian*; Germ. *wollan*; *wahl, wohl,* Angl. Sax. *willan.* Eng. will) V.P.*Ā.* with *ūthan* by *Jīvṛbhyām ūthan (Uṇ.* 2.6). *Vṛṇoti svīkaroti yaṁ saḥ varūthaḥ taṁ varūtham.* The accent on the initial syllable by *Ñni.* (*Pāṇ.* 6.1 197).

*Cākan* ; satisfied, pleased, welcomed; from *Intens* √*kan dīptikāntigatiṣu,* to shine, strive after, seek (with acc. or dat.) (*Cf.* Zd. *kan*; Gk. *Kanapse*; Angl. Sax. *hana*; Lat. *canus, caneo, candeo, candela* (?); Hib. *canu*; full moon). I.P. *Laṅ* 3rd per. sing. Reduplication by *Sanyaṅoḥ* (*Pāṇ.* 6.1.9), *cutva* in *abhyāsa* by *Kuhoścuḥ* (*Pāṅ.* 7.4.62) ; *dīrgha* in *abhyāsa* by *Dīrgho 'kitaḥ* (*Pāṇ.* 7.4.83); the *vikaraṇa śap* drops by *Adiprabhṛtibhyaḥ śapaḥ* (*Pāṇ.* 2.4.72); *i* in *tip* drops by *Nityaṁ ṅitaḥ* (*Pāṇ.* 3.4.99), *Ṅitaśac* (*Pāṇ.* 3.4.100); *t* drops by *Halṅyābbhyo-*(*Pāṇ.* 6.1.68). The augment *aṭ* does not come by *Bahulaṁ chandasyamāṅyoge 'pi* (*Pāṇ.* 6.4.75). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Agni* was satisfied with the protection afforded by the sun to all beings.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Juṣánta* : were satisfied, pleased, hailed ; from √*juṣ prītisevanayoḥ*, to be pleased, satisfied (*Cf.* Gk. *genomai*; Zd. *zaosha*; Hib. *gus*; Goth. *kiusu* ; Lat. *gus. tus.*) VI.*Ā. Laṅ* 3rd per. plu. The absence of *aṭ* by *Bahulaṁ chandasyamāṅyoge 'pi* (*Pāṇ.* 6.4.75). The accent on the initial syllable of the suffix *śa* by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Bháramāṇasya* : bearing, carrying; from √*bhṛ bharaṇe*, to bear, foster, cherish ; (*Cf.* Zd. *bar;* Gk. *phero*; Lat. *fero*; Slav. *brati*; Goth. *bairn* ; Germ. *beran, ge-baren*; Eng. bear) I.P.*Ā.* with *śānac* by *Laṭaḥ śatṛśāncau-*(*Pāṇ.* 3.2.124). The *vikaraṇa śap* by *Kartari śap (Pāṇ.* 3.1.68); *bhṛ* takes *guṇa* by *Sārvadhātukārdhadhātukayoḥ* (*Pāṇ.* 7.3.84*)* ; the augment *muk* by *Āne muk* (*Pāṇ.* 7.2.82). The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Kāróḥ* : strenuous or active worker; from √*kṛ karaṇe*, to do, VIII.P.*Ā.* with *uṇ* by *Kṛvāpā-*(*Uṇ.* 1.I.). *Karoti iti kāruḥ śilpī vā.* The accent on the last syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

The sun is called *karuḥ* as he is active force in the progress of the creation.

*Jagṛbhré* : caught; from √*grah upādāne*, to hold, establish, (*Cf.* Zd.) *gerep, geurv*; Goth. *greipa*; Germ. *greif*; Lith. *grebju*; Slav. *grablju*; Hib. *grabaim*, I devour, stop) IX.P. *Liṭ.* 3rd per. plu. It takes *samprasāraṇa* by *Grahijyā-*(*Pāṇ.* 6.1.16); *Pūrvarūpa* by *Samprasāraṇācca* (*Pāṇ.* 6.1.108) *H* into *bh* by *Hṛgrahorbhaśchandasi (Bhāṣya Vā. Pāṇ.* 8.2.32*)*. *Ta* into *ire* by *Liṭastajhayoreśirec* (*Pāṇ.* 3.4 81). *Ire* into *re* by *Irayo re* (*Pāṇ.* 6.4.76*)*. The suffix is accented by *Citaḥ* (*Pāṇ.* 6.1.163).

*Gṛbháyantaḥ* : seizing, *i.e.* captors (M.W. p. 361-col.3). From *Caus.*√*grah upādāne*, to seize, hold. IX P. *Samprasāraṇa* in place of *vṛddhi* is irregular. Here *śatṛ* is the suffix, so *num* by *Ugidacā-* (*Pāṇ.* 7.1.70). The suffix *ṇic* is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). *H* into *bh* by *Hṛgrahorbhaśchandasi* (*Bhāṣya Vā. Pāṇ.*8.2.32).

*Prá nayanta* : led, conveyed, from *pra*√*nī prāpaṇe*; I.P.*Ā. Laṅ* 3rd per. plu. ; unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

The gods convey the rays of the sun seizing.

*Rathyàḥ* : Nom. plu. of *rathī* belonging to a chariot; from *ratha* with the suffix *i* by *Chandasīvanipau* (*Vā. Pāṇ.* 5.2.109).

*Raraháṇā'ḥ* : Nom. plu. bestowing, speeding fast. From

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



√*raṇh gatau*, to hasten, speed, run; with *kānac* by *Liṭaḥ kānajvā* (*Pāṇ.* 3.2.106). *Āgamaśāstrasya anityatvāt* the augment *'num'* does not come. The accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Dasmáḥ* : accomplishing wonderful deeds, wonderful, extraordinary ; fire *L*; from √*das upakṣaye*; IV.P. with *mak* by *Iṣi-* (*Uṇ.* 1.145). *Dasyati upakṣayati iti dasmaḥ*, one that becomes exhausted. The accent on the last syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Agni* is *dasma* as he throws rays from him and seems exhausted.

*Ní. riṇāti* : destroys, consumes; from *ni* √*rī* ; IX.P. to dissolve, to destroy.

*Jámbhaiḥ* : jaws, *i.e.* flames (See Notes on RV. 1.143.5).

*Váne* : in water (of the middle region). Water in the middle region is in the form of clouds. (See Notes on RV. 1.143.5).

*Vibhā'vā* : illuminous, shining, resplendent; from *vibhā* with the secondary suffix *vanip* by *Chandasīvanipau ca vaktavyau* (*Vā. Pāṇ.* 5.2.109). *Vibhā asti asminniti vibhavā* 'illuminous'. The accent on the last syllable of the stem by *Gati-*(*Pāṇ.* 6.2.139). *Vanip* is unaccented by *Anudāttau suppitau* (*Pāṇ.* 3.1.4).

Śocíḥ : flame, glow, radiance (See Notes on R.V. 1.143.2).

Śáryām : arrow, from √*śṝ hiṃsāyām*, to curse; IX.P. with *yat* by *Upasaṃkhyāna* on *Aghnyādayaśca* (*Uṇ.* 4.112). *Śṛṇāti anena iti śaryā* 'arrow', *tāṁ śaryām*. The accent on the initial syllable by *Yato'nāvaḥ* (*Pāṇ.* 6.1.213).

*Ánu Dyū'n* : day by day (*dvirvacaana* in *vīpsā*).

*Ripávaḥ* : enemies; from √*rap vyaktāyāṁ vāci*, to chatter, whisper; I.P. with *u* by *Rapericcopadhāyāḥ* (*Uṇ.* 1.26). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Riṣaṇyávaḥ* : injuries; damaging; from *Denom.* √*riṣaṇya*, to wish to injure, hurt, destroy, with *u* by *Kyācchandasi* (*Pāṇ.* 3.2.170). The final *'a'* of *riṣaṇya* drops by *Ato lopaḥ* (*Pāṇ.* 6.4.48). The suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Reṣaṇā'ḥ* : injuries; from *Caus.* √*riṣ hiṃsāyām*, to injure, hurt, with *yuc* by *Ṇyāsaśrantho yuc* (*Pāṇ.* 3.3.107). *Reṣayati iti reṣaṇaḥ te reṣaṇāḥ*. The suffix *ṇic* drops by *Ṇeraniṭi* (*Pāṇ.* 6.4.51); *U* into *ana* by *Yovoranākau* (*Pāṇ.* 7.1.1). *Ṇatva* by *Aṭkvpvāṅ-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*num*—(*Pāṇ.* 8.4.2). The accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Andhā'ḥ* : (forces of) darkness,

*Apaśyā'ḥ* : not seeing, *i.e.* blind ; from √*dṛś prekṣaṇe*, to see. I.P. with the prefix *na* and the suffix *śa* by *Pāghrādhmādheṭ-dṛśaḥ śaḥ* (*Pāṇ.* 3.1.137). *Na paśyati iti apaśyaḥ*, 'not seeing' *te apaśyāḥ. Dṛś.* is replaced by *paśya* by *Pāghrā-*(*Pāṇ.* 7.3.78)- The accent on the last syllable by *Gati-*(*Pāṇ.* 6.2.139) and *Ādyudāttaśca* (*Pāṇ.* 3.1.3). Here *Tatpuruṣe-*(*Pāṇ.* 6.2.2) does not apply as *nañ* is taken in the *sūtra* but not *na.*

*Dabhan* : destroyed; from √*dabh dambhane*, to destroy, I.P. (M.W. p. 469). *Laṅ* 3rd per. plu.

*Abhikhyā'* : splendour, beauty, from *abhi* √*cakṣ vyaktāyāṁ vāci, ayam darśane' pi*, to see, look at, observe, II.*Ā.* with *aṅ* by *Ātaścopasarge* (*Pāṇ* 3-3.106).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# AGNI

[I.149.1—5]

*Ṛṣiḥ—Dīrghatamā Aucathyaḥ. Devatā—Agniḥ Chandaḥ—Anuṣṭup, 3 Uṣṇik. Svaraḥ—Gāndhāraḥ, 3 Ṛṣabhaḥ.*

**Translation :**

1. He, the lord of copious wealth, lord of lord, bestowing, hastens towards (us) the seat of riches. Him while approaching, the clouds welcome.
2. He (*Agni*), whose rays are imbibed by the beings, is the sire of the heaven and earth as that of the *Maruts* by his glorious rays, (and) who moving speedily resorted to the earth.
3. He, who illuminated the undisrupted earth, is swift and sputtering like the ethereal wind. He, having numerous manifestations is refulgent like the sun.
4. He, the blazing one, having two births has extended over all the three bright regions. In the reservoir of (atmospheric) waters and *Hotā* (*Agni*) is most actively engaged in sacrifice.
5. He is that *Hotṛ* (*Agni*) with two births (and) who has created all precious things with his glorious rays. The earth (*Marta*) which served him, yielded excellent products.

**Grammatical and Exegetical Notes :**

*Ā'īṣate* ; to hasten towards or near, to endeavour, to reach; From *ā-√īṣ*; *Laṭ* 3rd per. sing., VI.*Ā*.

*Dán* : granting, bestowing. (See Notes on RV. I. 153.4).

*Dhrájantam* : moving, approaching; from *√dhraj gatau*, to

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



glide, fly, move, sweep on; I.P. with *śatṛ*. The accent on the initial syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Vidhán* : welcomed, honoured ; from √*vidh vidhāne*, to worship, honour a good (dat. loc. or acc.) VI.P. (In RV. also *Ā.*). *Laṅ.* 3rd per. plu. (*Nighātābhāvaśchāndasaḥ-Sāyaṇa*).

*Śrávobhiḥ* : by glorious rays ; from √*śru śravaṇe* ; I.P. with *asun* by *Sarvadhātubhyo'sun* (*Uṇ* 4.189). The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Yāska* has enlisted this word in the synonyms of food (Nigh. 2.7) and wealth (Nigh. 2.10). The radical meaning of this word is 'what is heard', *i.e.* fame, glory. Here glory refers to his glorious lustre or rays.

*Jīvápītasargaḥ* : whose rays are drunk by living beings (M.W.p. 422). B.V. Comp. *Jīvaiḥ pītāḥ sargāḥ kiraṇāḥ yasya saḥ jīvapītasargaḥ*. The accent on the second syllable of the first member of the comp. by *Bahurvrīhau-(Pāṇ.* 6.2.1). In *jīvapītaḥ* the accent on the final syllable of the first member by *Tṛtīyā karmaṇi* (*Pāṇ.* 6.2.48) as the word *jīva* is derived from √*jīv prāṇane* with *ka* by *Ghañarthe kavidhānam* (*Bhā. Vā. Pāṇ.* 3.3.58) and the suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Prá-sasrāṇáḥ* : flowing, speedily, streaming ; from √*sṛ gatau*, to flow, stream (*Cf.* Gk. *ormao, alma, allomai* ; Lat. *salire*) III.P. (also *Ā*) with *śānac*. The accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Śiśrītá* : diffused, leaned ; from √*śri sevāyām*, to lean on, rest on ; (P) to direct or turn towards (esp. spread or diffuse (light or radiance or beauty) over (loc.) RV. (See. M.W., p 1098). (*Cf.* Gk. *Klino. kline, klimax* ; Lat. *clino, clivus* ; Lith. *szlyti, szleti, szlaitas* ; Goth. *hlaius* ; *hlaiev* ; Germ. *hlinen, lehnen* ; Angl. Sax. *hlinian* ; Eng. *lean*). I.P.*Ā.* ; *Liṭ.* (See. M.W., p. 1098—Vedic forms belonging either to the Pf. or Aor. type are also *aśiśret, aśiśrema, śiśrita*). Here there is one irregularity according to *Pāṇini* and that is unreplacement of *ta* into *eś* by *Liṭastajhayoreśirec* (*Pāṇ* 3.4.81). Reduplication by *Liṭi dhātoranabhyāsasya* (*Pāṇ.* 6.1.8) ; *dīrghatvaṁ chāndasaḥ*. Macdonell, however, regards it an optative 3rd per. sing. form. The accent on the last syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Nā'rmiṇīm* : (from *na* with *armin*) not in ruins, undisrupted, intact.

*Ādīdet* : lighted up, illuminated (see Notes on RV. I. 140.10).

*Nabhanyáḥ* : born in the sky, etheraal ; from *nabha* (sky) with *yat* by *Tatra bhavaḥ (Pāṇ.* 4.3.53). *Nabhasi ākāśe bhavaḥ nabhanyaḥ 'Vāyuḥ'.* The *svarita* accent on the suffix by *Tit-svaritam* (*Pāṇ.* 6,1.185).

*Rurukvā'n* : resplendent, refulgent ; from √*ruc dīptau*, to shine, to bright or radiant or resplendent, RV. (*Cf.* Gk. *lenkos, amphileke* ; Lat. *lux, luceo, luna* ; Goth. *Liuhath, lauhmuni* ; Germ. *lioht. lieht, licht* ; Angl. Sax. *leoht* ; Eng. light). I.*Ā.* with *kvasu* by *Kvasuśca (Pāṇ.* 3.2.107). The accent on the suffix by *Ādyudattaśca* (*Pāṇ.* 3.1.3).

*Śatā'tmā* : having hundred bodies or numerous manifestations. B.V. Comp. *Śatam ātmānaḥ vidyante yasya agneḥ saḥ śatātmā.* The accent on the last syllable of the first member of the comp. by *Bahuvrīhau-(Pāṇ.* 6.2.1). The word *śata* is irregularly derived and finally accented by *Paṅkti-(Pāṇ,* 5.1.59).

*Yāska* has enlisted '*śata*' in the synonyms of '*bahu*' (Nigh. 3.1).

*Dvijánmā* : having two births. (See Notes on RV. I. 140.2).

*Śuśucānáḥ* : blazing, shining ; from √*śuc dīptau,* to shine ; I.*Ā.* with *kānac* by *Liṭaḥ kānajvā* (*Pāṇ.* 3.2.106). The accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Abhí-asthāt* : extended over ; from *abhi-*√*sthā,* to extend over, (Gk. *i-stanai ;* Lat. *stare* ; Lith. *Stoti* ; Slav. *stati*; Germ. *stan, stehen* ; Eng. stand), I.P.*Ā. Luṅ* 3rd per. sing. Sic drops by *Gātisthā-(Pāṇ.* 2.4.77). Unaccented by *Tiṅṅatiṅaḥ (Pāṇ.* 8.1.28).

*Yájiṣṭhaḥ* : most actively engaged in sacrifice, with *iṣṭhan* from the word *yaṣṭṛ* by *Tuśchandasi (Pāṇ.* 5.3.59). *Ayam eṣām atiśayena yaṣṭā yajiṣṭhaḥ. (Aguṇavacanād api ātiśāyanika iṣṭhan iti Sāyaṇa*). *Tṛ* drops by *Turiṣṭhe-(Pāṇ.* 6.4.154). The accent on the initial syllable by *Ñni-(Pāṇ.* 6.1.197).

*Sadhásthe* : in the meeting place, home or reservior. (See. Notes on RV. 1.154. 13; I.163.13).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Vā'ryāṇi* : to be chosen, precious, valuable, treasures.

*Śravasyā'* : by his rays or powers. From *śravas* (see. Notes on RV. I.149.2) with *kyac* by *Supa ātmānaḥ kyac* (*Pāṇ.* 3.1.8). *Śravaḥ ātmanaḥ icchatīti śravasyati,* 'one that wishes food'. It takes the suffix *aṇ* in *bhāva* by *Upasaṇkhyāña* on *Ātaścopasarge* (*Pāṇ.* 3.3.106). The feminine suffix *ṭāp* by *Ajādyataṣṭāp*-(*Pāṇ.* 4.1.4). The accent on the suffix *kyac* by *Citaḥ* (*Pāṇ.* 6.1.163).

*Sutúkaḥ* : yielding excellent products. B.V. Comp. *Śobhanāḥ tukāḥ yasya saḥ sutukaḥ.* (Tuka-progeny, product). The accent on the initial syllable of the second member of the comp. by *Ādyudāttaṁ dvayacchandasi* (*Pāṇ* 6.2.119).

*Dadhé* : produced ; from √*dhā* to produce, generate, create ; III.P.*Ā.*, *Liṭ*. 3rd per. sing. (M.W.).

*Mártaḥ* : mortal, the world of the mortals, earth (Gk. *mortos, brotos* ; Lat. *mortuus, mortalis*).

*Dadā'śa* : served ; from √*dāś* to serve. Lit 3rd per. sing (M.W.).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# AGNI

[I.150.1—3]

*Ṛṣiḥ—Dīrghatamā Aucathyaḥ. Devatā—Agniḥ. Chandaḥ—Uṣṇik. Svaraḥ—Ṛṣabhaḥ.*

**Transiation :**

1. Assiduous and honouring, O *Agni*, in thy presence I laud thee vehemently, as if in the abode of a great lord.
2. I strive hard for *(Agni's* sure invocation in the sacrifice of creation), who is self-willed, rich (and) beneficent and who sometimes hastens away and does not associate with the gods.
3. O tremulous *Agni*, thou art that extinguishable element which is great and bright and the strongest or fiercest in the heaven (in the form of the sun). May we (the Maruts), O *Agni*, be thy foremost winners.

**Grammatical and Exegetical Notes :**

*Dāśvā'n* : doing honour or service. Irregularly formed by *Dāśvānsāhvān-(Pāṇ.* 6.1.12*)* ; from √*dāś dāne* to bestow, donate ; with *kvasu* by *Kvasuśca (Pāṇ.* 3.2.107*)*. The irregularities are *advirvacanam* and *aniṭtva*. The accent on the suffix by *Ādyudāttaśca (Pāṇ.* 3.1.3*)*.

*Voce* : to speak. praise ; from √*brū vyaktāyāṁ vāci*, to speak, II.P.*Ā*. *Luṅ* by *Chandasi luṅlaṅliṭaḥ (Pāṇ.* 3.4.6). *Brū* is substituted by *vac* by *Bruvo vaciḥ (Pāṇ.* 2.4.53) ; *aṅ* by *Asyativaktikhyātibhyo'ṅ (Pāṇ.* 3.1.52) ; *um* by *Vaca um (Pāṇ.* 7.4.20), *Midaco'ntyātparaḥ (Pāṇ.* 1.1.47*)* ; *guṇa* by *Ādguṇaḥ (Pāṇ.* 6.1.87*)* ; the augment *aṭ* does not come by *Bahulaṁ chandasyamāṅyoge 'pi (Pāṇ.* 6.4.75).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Ariḥ* : assiduous, attached to, faithful (M.W.) ; from √*ṛ gatau*, with '*i*' by *Aca iḥ (Uṇ.* 4.139*)*. *Ṛcchati prāpnoti padārthān iti ariḥ sevakaḥ śatrurvā*. The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3*)*.

*Todásya* : master, lord ; from √*tud vyathane*, to goad (Gk. *tudi-ev-s* ; Lat. *tundo)*, VI.P. with *gha* by *Puṃsi saṃjñāyāṁ ghaḥ prāyeṇa (Pāṇ.* 3.3.118). The accent on the suffix by *Ādyudāttaśca (Pāṇ.* 3.1.3).

*Ví* : Ind. expressing intensity, here the verb '*ire*' has to be understood, √*ir* to *stir*, to shine, Ist. per. sing.

*Aninásya* : of him who has no master, independent ; B.V. Comp, *Avidyamāna ino yasya saḥ aninaḥ tasya aninasya Agneḥ. Naño'styarthānām (Vā. Pāṇ.* 2.2.24), applies for this compound. The accent on the last syllable of the second member ef the comp. by *Nañsubhyām (Pāṇ.* 6.2.172).

*Prahoṣé* : for the invocation (in the sacrifice of creation) ; from *pra* √*hu dānādānayoḥ* ; III P. with *se* by *Tumarthe sesenase- (Pāṇ.* 3.4.8). The accent on the last syllable by *Gatikārako- (Pāṇ.* 6.2.139) and *Ādyudāttaśca (Pāṇ.* 3.1.3).

*Cit* : sure.

*Áraruṣaḥ* : of him who does not injure, harmless, beneficent, uninjuring ; from √*ruṣ* to injure. *Na raruṭ iti araruṭ tasya araruṣaḥ*. The accent on the initial syllable by *Tatpuruṣe- (Pāṇ.* 6.2.2).

*Prajígataḥ* : (gen sing.) of him who hastens away ; from *pra* √*gā stutau* ; II.P. with *śatṛ*. The *vikaraṇa śap* becomes *ślu* by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.76). Reduplication by *Ślau (Pāṇ* 6.1.10) ; *hrasva* in *abhyāsa* by *Hrasvaḥ (Pāṇ.* 7.4.59) ; *itva* in *abhyāsa* by *Bahulaṁ chandasi (Pāṇ.* 7.4.78) ; *gi* is changed Into *ji* by *Kuhoścuḥ* (*Pāṇ.* 7.4.62) ; *ā* drops by *Āto lopa iṭi ca* (*Pāṇ.* 6.4.64) as *śatṛ* is *ārdhadhātuka* by *Chandasi ubhayathā* (*Pāṇ.* 3.4.117*)*. The accent on the first syllable of the second member of the comp. by *Gati-(Pāṇ.* 6.2.139) and *Abhyastānāmādiḥ* (*Pāṇ.* 6 1.189).

*Yāska* has enlisted '*jigāti*' among the roots which mean *gati* (Nigh. 2.14*)*.

*Ádevayoḥ* : of him who does not unite or associate with the gods, indifferent to the gods (M.W. p. 18). *Devān ātmanaḥ*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*icchatīti devayati* ; *Denom.* √*devaya* with the suffix *kyac* by *Supa ātmanaḥ kyac (Pāṇ.* 3.1.8). '*A*' is not changed into '*i*' by *Na chandasyaputrasya* (*Pāṇ.* 7.4.25). Hence from √*devaya* with *u* by *Kyācchandasi* (*Pāṇ.* 3.2.170). '*A*' drops by *Ato lopaḥ (Pāṇ.* 6.4.48). *Na devayuḥ adevayuḥ tasya adevayoḥ.* The accent on the initial syllable of the first member of the comp, by *Tatpuruṣe-(Pāṇ.* 6.2.2).

Here, in this mantra, the subject of the verb '*ire*' which has to be supplied after the prefix '*vi*' is the collective host of *Maruts* who are striving hard to bring round *Agni*, who does not associate or unite with the gods in the process of creation or of producing waters in the middle region.

*Candráḥ* - shining (as gold), having the brilliancy or hue of light ; from √*cad āhlādane dīptau ca* (Nir. 11.5). to shine, be bright, to gladden (*Cf.* Lat. *candeo, candela*), I.P. with *rak* by *Sphāyitaji-(Uṇ.* 2.13). *Candati harṣayati dīpayati vā saś candraḥ*, 'one that shines'. The accent on the last suffix syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Vipra* : shaking, tremulous, flickering ; from √*vep* to tremble, vibrate, flicker ; with the suffix '*ra*'.

*Mártyaḥ* : he who dies out, becomes faint or extinguished.

*Vrā'dhantamaḥ* : who has become very strong; fiercest; from *Caus.* √*vṛdh vardhane*, to increase, augment, strengthen; with *śatṛ*. The augment '*am*' by *Anudāttasya-(Pāṇ.* 6.1.59).

*Prá-pra* : foremost.

*Vanúṣaḥ* : zealous or eager, winner; from √*van* to like, desire, become master of, win; I.P., VIII. P.*Ā.* with *kvasu* by *Kvasuśca (Pāṇ.* 3.2.107). It is irregularly formed by *Upasaṇkhyāna* on *Dāśvān-(Pāṇ.* 6.1.12), The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# MITRA AND VARUNA

[I.151.1—9]

*Ṛṣiḥ- Dīrghatamāḥ. 1 Devatā-Mitrāvaruṇau. Chandaḥ-1 Triṣṭup., 2-9 Jagatī. Svaraḥ. 1. Dhaivataḥ, 2-9 Niṣādaḥ.*

**Translation :**

1. Desirous of rays among the rays, the thoughtful (gods) produced that (*Agni*) in the (celestial) waters like *Mitra* in the sacrifice (*Vidatha*). (As soon as *Agni* was born) both the worlds trembled with a vehement noise. Let both the worlds perform the sacrifice affectionately for the protection of all that is born.
2. Since those friendly (gods) who are ready to help have offered to you (both *Mitra* and *Varuṇa*) the abundantly flowing *Soma* (water), you O showerers (of rain) should know your function as well as the way for the worshipper. You should listen to those (gods) connected with *soma* (*pastya*-water).
3. The gods glorify your auspicious birth in the midst of heaven and earth, for great vigour, O showerers (of rain) which you sustain for (the formation of (water (and) for (activising) the *arvat* (*i.e.* the rays). You approach the sacrifice with priestly function.
4. O *Asuras* ! that abode (of yours) is extremely dear, O you possessed of water ! you proclaim aloud (about your power to form) water. From the vast sky you apply your ready powers (to form water) like an ox to the yoke.
5. O great ones, you proceed here with your greatness towards (forming) water. These are eager vapours,

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



free from dust particles in (your) abode. They rumble in the middle region up to the sun both evening and morning like a bird of prey.

6. *Agni* (having flames) rushes roaring towards you for (the formation of) water, where you, O *Mitra* and *Varuṇa*, honour the course (*i.e.* perform their function). By your own selves you let loose (the water) and promote the activity. You lead the power of *Vipra* (*i.e. Agni*).

7. Who (*Agni*), exerting himself provides you with sacrifices; the wise *hotā* (*Agni*), accomplishing the heart's desire, performs the sacrifice. You two (*Mitra* and *Varuṇa*) approach him (*Agni*) and take part in sacrifice. You, who are anxious to help us, you proceed towards good scheme and phenomenal sounds.

8. He (*Agni*) furnishes you, the foremost ones who are associated with water, with sacrifices and rays like mind unto the motives. The sounds sustain you with restrained desire. With sober mind you penetrate gainfully.

9. You sustain excellent vigour, you pervade gainfully with your supernatural powers the far-reaching dominion. The days along with nights have not attained to your divinity nor the (celestial) rivers. The demons have not attained to your power.

**Grammatical and Exegetical Notes:**

*Śimyā* : with action. The word '*śimī*' is derived from √*śam upśame* 'to be quiet, to be satisfied', with the suffix '*in*' by *In sarvadhātubhyaḥ* (*Uṇ.* 4.114) and again the feminine suffix '*nīṣ*' by *Kṛdikārāt-(Vā. Pāṇ.* 4.1.45). The accent falls on the last syllable by *Ādyudāttaśca (Pāṇ.* 3.1.3). But in the text the first syllable is accented so it seems that here the feminine suffix is '*Ṅīn* by *Śāraṅgaravā—ṇīn* (*Pāṇ.* 4.1.73), hence the first syllable is accented by *Ñni-*(*Pāṇ.* 6.1.197). As a matter of fact '*śim*' *karmaṇi ceṣṭāyāṁ ca* is a separate root from *Śam* and it is only used is nominal forms.

*Yāska* has derived from √*śam*, and √*śak* (Nir. 5.12) (*Cf.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Gk. *koma.* 'deep sleep' ; Indo-Eur. *kem* 'to be' tired).

*Gavyávaḥ* : desirous of rays, the word *'gavyu'* is derived from the denominative suffix *'kyac'* by *Supa ātmanaḥ-(Pāṇ.* 3.1.8). *Gāḥ kiranāḥ ātmanaḥ icchatīti gavyati.* *'O'* in 'go' is replaced by *'av'* by *Vānto yi pratyaye (Pāṇ.* 6.1.79) and again *'u'* suffix by *Kyācchandasi (Pāṇ.* 3.2.170). *'Goṣu gavyavaḥ'* here locative takes place by *Yataśca nirddhāraṇam (Pāṇ.* 2.3.41). *Jātiguṇakriyābhiḥ samudāyādekadeśasya pṛthakkaraṇaṁ nīrddhāraṇam.* The sense is that only those rays are selected which produce *Agni* that can drive away the darkness. The word *gavyavaḥ* is adjective of *svādhyaḥ* which denotes the gods who were engaged in creating the sun.

*Śvadhyàḥ* : thoughtful. This word is derived from *√dhyai cintāyām* 'to think' with the suffix *kvip* by *Vā dhyāyateḥ samprasāraṇaṁ ca* (*Vā. Pāṇ.* 3·2.178) with the prefix *'su'* and *'ā'*. *Suṣṭhu sādhu āsamantāt dhyāyantīti svādhyaḥ.* In *svādhi* followed by *jas, yaṇ* takes place by *Eranekāco-(Pāṇ.* 6.4.82). *Svarita* accent on *jas* by *Udāttasvaritayoryaṇaḥ svarito'nudāttasya (Pāṇ.* 8.2.4).

*Svādhyaḥ* are the gods who tried or thought to produce *Agni* in the heaven to drive away the darkness on the earth. The word *svādhyaḥ* occurs 16 times in *Ṛgveda. Svādhyaḥ* are also the *sapta yahvīḥ* (seven rivers) which come down on the earth from heaven and flow here. They can be nothing else but the seven streams of the rays only (See, *Svādhyò divá ā' saptá yahvī'ḥ* (RV. I.72.8*)*. Praising you *O Varuṇa (*sun) *may* we become *svādhyaḥ (*of thoughtful mind) and fortunate in thy obedience

*Táva vraté subhágāsaḥ syāma svādhyò varuṇa tuṣṭuváṇsaḥ.*
*Upā'yana uṣásāṁ gómatīnāmagnáyo ná járamāṇā ánu dyū'n.*
(RV. II.28.2).

Again the thoughtful and wise sages, desirous of gods, understand him (the sun) in their mind.

*Yúvā suvā'sāḥ párivīta ā'gāt sá u śréyānbhavati jā'yamānaḥ.*
*Táṁ dhī'rāsaḥ kaváya únnayanti svādhyòmánasā devayántaḥ.*
(RV. III.8.4)

So the word *svādhyaḥ* is the adjective of the gods who produce light and heat in the heaven.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The metre of this stanza given by *Sāyaṇa, Geldner* etc. is *Jagatī* and *svara Niṣāda* but in *Ṛgveda* text published by Vedic *Yantrālaya* the metre is *Bhurik-Triṣṭup* and the *svara* is *Dhaivata*. Where there arises a doubt about the metre, the following points should be taken into consideration :—

1. The lengthening or shortening of a vowel or two makes no difference in the metre. (*Na vā ekākṣareṇa chandaṇsi viyanti, na dvābhyām* (Ait B.I. 6.2.37). *Nākṣarāc chando vyety-ekasmānna dvābhyām* (Ś.B. 13.2.3.3).

2. According to *Piṅgala, Āditaḥ sandigdhe. Devatāditaśca* (3.61.62), the doubtful metres should be decided from their initial *pāda* and *god, svara, varṇa, gotra.* As to how metres are decided from the gods, *Uvvaṭ* says '*Saṇśaye chandsāṁ daivatenādhyavasāyo bhavati. Yathā tava svādiṣṭhī* (RV. 4.10.5). *Śivā naḥ sakhyā* (RV. 4.10.8). *Ityuṣṇiganuṣṭupayormadhye, 'ghṛtaṁ na pūtam'* (RV. 4.10.6,7) *Ṣadviṇśatyakṣare ṛco daivatena svarājo gāyatryāvadhyavasiyate, na virājavuṣṇihau.*

3. *Ācārya Śaunaka* lays down the following rule for deciding a *pāda* :

*Prāyo 'rtho vṛttam ityete pādajñānasya hetavaḥ.*
*Viśeṣasannipāte tu pūrvaṁ paraṁ paraṁ paraṁ*
(17.25, 26)

So also *Vainkaṭa Madhava* :

*Prāyo 'rtho vṛttamityete pādajñānasya hetavaḥ.*
*Valīyaḥ syād virodhe ca pūrvaṁ pūrvamiti sthitiḥ.*
(*Chando 'nu* 6.7.13)

*Ācārya Śaunaka* gives greater importance to *prāyaḥ* than *artha* 'meaning', but according to the *Mīmāṇsā* '*Yatrārthavaśena pādavyavsthā sā ṛk* (*Mī.* 2.1.35) where *pāda* is decided according to the meaning, *i.e. ṛk.* (For this see Y.M.V. Ch.,M. p. 209).

In the present verse the initial *pāda* is '*Mitráṁ ná yáṁ śímyā góṣu gavyávaḥ*' and the vowels are only eleven, so the metre should be *Triṣṭup* but *not Jagatī*. Another point to be considered is that deity *Agni* which is *trivṛt* here is in *apsu i.e.* in the middle air and not in heaven.

*Yāska* has enlisted *āpaḥ* in the synonyms of *antrikṣa* (Nigh. 1.3). Most probably here *Agni* in his *Bṛhaspati* form is described, who is also the deity of the middle region. So it is

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



clear that the metre is *bhurik-triṣṭup* and not *Jagatī*.

*Jī'janan* : produced, from √*jan prādurbhāve* 'to bring forth' IV.*Ā*. with the suffix *can* in 3rd per. plu. The augment *'aṭ'* does not come due to *Bahulaṁ chandasyamāṅyoge'pi* (*Pāṇ.* 6.4.75).

The deity of this verse is *'Agni'* and not *Mitra* because the pronoun *'yam'* refers to the deity of the preceding hymn which is *Agni*.

*Purumīḷhásya* : abundantly flowing or bestowing. It is *Tṛtīyā tat.* comp. *Purubhirmīḍhaḥ purumīḍhaḥ tasya purumīḍhasya*. The word *mīḍha* is derived from √*mih secane* 'to make water, IV.P., with the suffix *kta*. The *ta* of the suffix is changed into *dha* by *Jhasas-*(*Pāṇ.* 8.3.40), and again *dha* into *ḍha* by *Ṣṭunā ṣṭuḥ* (*Pāṇ.* 8.4.41), and the first *'ḍha'* drops by *Ḍho ḍhe lopaḥ-*(*Pāṇ.* 8.3.13) and *'i'* in *'mih'* is lengthened by *Ḍhralope pūrvasya-*(*Pāṇ.* 6.3.111). The accent falls on the second syllable of the first member of the comp. by *Tutpuruṣe-*(*Pāṇ.* 6.2.2). The word *'puru'* (many) is derived from √*pṝ' pūraṇe*, to fill; with the suffix *u* (*Cf.* Old. pers. *paru*; Gk. *polu*; Goth. *filu*; Angl. Sax. *feolu*; Germ. *viel*). The word *purumīḍha* occurs four times in the *Ṛgveda* (VIII. 71.14; I.183.5; I.151.2; V.61.9). Here *purumīḍha* is the seer and the metre of this verse is *bṛhatī* so this description seems to be that of the intermediate region. *Purumīḍha* means 'generated by many'. The sense is that *Agni* is produced by many. Again as we see that the *Maruts* are called to produce *agni* for lightning (see, *Naro 'gniṁ sudītaye chardiḥ* (*abid*). *Purumīḍha* is possessed of oblation, and in the capacity of *Gotama* and *Atri* is said to call the twin *Aśvins* to protect. *"Yuvāṁ gótamaḥ purumīḷhó átrrdásrā hávaté 'vase haviṣmān* (RV. 1.183.5)". Here *Sāyaṇa* says that *Gotama, Atri* and *Purumīḍha* are all great seers. With a view to receive *purumīḍha*, the *vipra* and possessed of great fame, red horses were yoked (See. *Ví róhitā purumiḷhā'ya yematurvíprāya dīrghāyaśase* (RV. V.61.9). Here *purumīḍha* is called *vipra* as *priyamedha*. Most probably the word *vipra* signifies some states which may be functional. Like *priyamedha, purumīḍha* also became *vipra*. But *purumīḍha* is already *vipra* so it seems that in the heaven or middle region *purumīḍha* is some definite shape of *agni* or rays which are certainly

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


generated by many agencies, most probably the *Maruts*. *Purumīḍha* is therefore, electricity or heat which combines hydrogen and oxygen into water. This fact is corroborated by the word *sominaḥ* in the *mantra*. It is derived from the stem *soma* with *taddhita* suffix *ini* by *Ata iniṭhanau* (*Pāṇ.* 5.2.115) which means *somaḥ asti asya asminniti somī tasya sominaḥ*. *Sāyaṇa* says that there is *karmaṇi ṣaṣṭhī* 'genetive in the sense of accusative'. The subject of this sentence is *svābhuvaḥ* which may be the epithet of *marutaḥ* or of different gods, who are engaged in the formation of water from hydrogen and oxygen. So '*purumīḍhasaya sominaḥ*' is that *agni* which is generated by many and produces water from hydrogen and oxygen. There is one form of *agni* which looks very beautiful and is composed of one thousand rays. It produces water from *Mitra* and *Varuṇa* (See. *Dásá śatā' sahá tasthustádékaṁ devā'nāṁ śréṣṭhaṁ vápuṣām-apaśyam* (RV. V.62.1). This is also admitted by *Sāyaṇa*. In the first quarter of this *mantra* water is said to be definitely hidden in *Mitra* and *Varuṇa* from where the horses or the rays of the sun start (Ibid) (*Cf.* also "*Sváranti tā' uparátāti sū'ryamā*'"– 1.151.5 they go upto the sun) *Ṛtén ṛtám ápihitaṁ dhruváṁ vāṁ sū'ryasya yátra vimuñcántyáśvān* (RV. V.62.1) (*Cf.* "*Tátsú vāṁ mitrā-varuṇā mahitvámī'rmā' tasthúṣīráhabhir duduhre. Víśvāḥ pinvathaḥ svásarasya dhénā ánu vāmékaḥ pavírā' vavarta.* (RV. V.62.2)

On this *Sāyaṇa* comments :

*He mitrā-varuṇau vāṁ yuvayoḥ tat mahitvaṁ su suṣṭhu atipraśastamityarthaḥ. Kiṁ tadityucyate. Īrmā satatgantā sarvasya prerako vādityaḥ ahabhiḥ ahobhirvarṣartusaṁbandhibhiḥ tasthuṣīḥ sthāvarabhūtā apaḥ duduhre dugdhe. Kiñca svasarasya svayaṁ sarturādityasya viśvāḥ sarvāḥ dhenāḥ lokānāṁ prīṇayitrīrdyutīḥ pinvathaḥ vardhayathaḥ. Vāṁ yuvayoḥ ekaḥ apratiyogī paviḥ. Piviriti rathasya nemiḥ 'paviḥ rathanemirbhavati'* (Nir. 5.5) *iti Yāska vacanāt. Tathāpyatra lakṣitalakṣaṇayā rathe vartate kevalacakrasyāvartanāyogāt. Yuvayoreko rathaḥ anu ā vavarta anukrameṇa paribhramati.*

The corollary of the present verse :

*Ádhārayātaṁ pṛthivī'mutá dyā'ṁ mítrarājānā varuṇā máhobhiḥ.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Vārdhāyatamóṣadhīḥ pínvataṁ gā' áva vṛṣṭíṁ sṛjataṁ jīradānū.* RV. V .62.3)

On this *Sāyaṇa* comments :—

"*He devau mahobhiḥ tejobhiḥ svasāmarthyaiḥ pṛthivīmuta api ca dyām adhārayatam. He devau yuvām oṣadhīḥ vardhayataṁ vṛṣṭipreraṇena. Gāḥ pinvataṁ gavāśvādīn vardhayatam. Tadar thaṁ vṛṣṭim ava sṛjatam avāṅmukhaṁ prerayataṁ he jīradānū kṣipradānau*".

*Purumīḍha* is also in the patronymy of *Aṅgirasas* and therefore he is certainly a form of *Agni* which is instrumental in the formation of water from *Mitra* and *Varuṇa* (See. M.W.S.E. Dic. p. 636).

*Prá dadhiré* 'sustained' is derived from √*dhā dhāraṇapoṣaṇayoḥ*, to put, to produce; with the termination *jha* in past perfect 3rd per. plu. ; *jha* is changed into *irec* by *Liṭastajhayore-*(*Pāṇ.* 3.4.81). *Irec* is *kit* by *Asaṇyogālliṭkit* (*Pāṇ.* 1.2.5). and *ā* of second *dhā* drops by *Āto lopaḥ.*-(*Pāṇ.* 6.4.64). The last syllable is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). This *dadhire* is the finite verb of *svābhuvaḥ* and shows that the gods produced *Purumīḍha somī* which again produces water. The root *dhā* with prefix *pra* means 'to get before, offer, bring forth'.

*Svābhúvaḥ* : Ready to help the (gods) (*ā* √*bhū* to be at hand, assist;) is derived from the root √*bhū sattāyām*, to be, to exist; with the prefix *su* and *ā* and with the suffix *kvip* by *Kvip ca-*(*Pāṇ.* 3.2.76). *Uvaṅṅādeśa* by *Na bhūsudhiyoḥ-*(*Pāṇ.* 6.4.85), *Chandasyubhayathā-*(*Pāṇ.* 6.4.86).

*Pastyā'vataḥ* : Possessed of homes or abodes or having a fixed habitation; is derived from the stem *Pastyā* with the suffix '*matup*' by *Tadasyāsti-*(*Pāṇ.* 5.2.94), *Pastyā asti asminniti pastyāvān tasya pastyāvataḥ.* The word *pastyā* is derived from √*pas*, to bind I.P.*Ā.* (v. 1.) for √*spaś bandhane*, to bind X.P. *Pāsayati*, to bind (v.1 for *paś*) (*Cf.* Gk. *péos* for *pésos*; Lat. *penis* for *pesnis*; Lit. *pira*, *pisti*) with the suffix *kyap* with *upajana 't'* (*Cf.* also Lat. *postis*) with feminine suffix *ṭāp.*

*Yāska* has enlisted this word in the synonyms of *gṛha*, house. *Vājapastyaṁ vājapatanam* (Nir. 5.15). On this *Durga* writes—*Vājapastyam iti anavagatam. Vājapatanam ityavagamaḥ* "*Táṁ sakhāya purorúcaṁ yūyáṁ vayaṁ ca sūráyaḥ. Aśyā'ma*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*vā'jagandhyaṁ saném vā'japastyam* (RV. IX. 98.12) *Pāvamānī saumī. Ambarīṣa ṛjiśvā ca sūktaṁ dadṛśatuḥ. Tatraiṣā. Tam enaṁ somaṁ he sakhāyaḥ. Ṛtvijaḥ. Purorucam agretā dīptaṁ yūyaṁ vayaṁ ca sampṛktaḥ santaḥ, he Sūrayaḥ ! Medhāvinaḥ ! aśyāma vyāpnuyāma vayaṁ vājagandhyaṁ prati viśiṣṭānna-samānagandham, athavā vājagrahitāram, athavā vājasammiśrayitāram. Kiñca sanema saṁbhajemahi 'vājapastyam' vājamannam, tadasmākamiti manyamānaḥ santo yamābhimukhyena devāḥ patanti gacchanti, sa vājapastyaḥ somaḥ taṁ nityakālameva vayaṁ bhajemahi. Evamatra śabdasārūpyādarthopapateśca 'vājapastya' śabdena soma uktaḥ.*

Dr. S. Varma is of the opinion that the derivation of *vājapastya* (*i e. Yamābhimukhyena devāḥ patanti gacchanti sa vājapastyaḥ somaḥ*, 'upon which the gods fall') of *Durga* is obscure. He argues that *pastya* can have no phonological correspondence with *patana* in Indo-Aryan. P.W. renders *vāja-pastya* as having a horse full of gods, but how this rendering has been arrived at is obscure. Uhlenbeck comments *pastya* with Indo Eur. *pasto* from (See. S.V.E.Y. p. 138).

This word *pastyam* occurs in *Ṛgveda* in different ways. Sometimes independently, sometimes with the suffix *matup* and sometimes in compounds as *vājapastyaḥ, tripastyam, aśvapastyam, vājapastyam*. The *pastyāvataḥ* has been used as an adjective of *'Kṣapān indrajyeṣṭhān'* so the meaning of *pastyāvataḥ* should be 'having a fixed habitation'. The god *savitṛ* is said to inspire or generate the gods amongst whom *Indra* as the eldest and due to its adjective, *pastyāvataḥ* the habitations of these gods are fixed in the middle region. (*I'ndrajyeṣṭhān bṛhádbhyaḥ párvatebhyaḥ kṣáyān ebhyaḥ savasi pastyāvataḥ*. (RV. IV.54.5). *Soma* is called *pastyāvān* because it has definite abode in the middle region where it is formed. So in the present instance the showerers of rain *vi* . *Mitra* and *Varuṇa* are said to attend to the gods who have their definite or fixed habitation in the middle region.

*Árvate* : for the sun, is derived from √*ṛ gatiprāpaṇayoḥ*; to go, to receive. with the suffix *vanip* by *Snā-madi padyarti pṛśakibhyo vaṇip* (*Un*. 4.109). *Gacchatyadhvānaṁ prāpayatyadh-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*vanaḥ pāram iti vā arvā.* The root is accented by *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Yāska* has enlisted *arvan* in the synonyms of *aśva.* He interprets *arvā īraṇavān* (Nir. 10.31) a runner. Dr. Varma has put this derivation of *Yāska* under premitive and erroneous etymology (See S.V.E.Y. p. 115) and suggested that the word *arvā* should be correctly derived from √*ṛ* Indo Eur. *er*—'to be set in motion', Gk. *ersei,* 'he may rush'. It appears Dr. Varma has not correctly understood the style of *Yāska* and has judged *Yāska* with a prejudicial mind. *Yāska's* derivations are not word-derivation but are meaning-derivations. *Yāska* only points to the meaning of *arvā* in the other appropriate word *īraṇa.* Can any one imagine that *Yāska* the founder of Vedic etymology was ignorant of the ordinary grammatical rules then prevailent. Here *īraṇvān,* possessed of motion and shaking is derived from √*īr gatau kampane ca* ; II*Ā.* to go, to shake and *arvā* is derived from √*ṛ gati-prāpaṇayoḥ.* The meaning of these roots is the same so *Yāska* has rendered *arvā* as *īraṇavān* 'possessed of motion'. *Arvā* can be derived from the root √*ṛ gatau,* to go, also. In case of *īraṇavān,* the word *īraṇa* is derived from √*ṛ* with the suffix *lyuṭ* and *ṛ* is changed into '*īr*' by *Bhulaṁ chandasi* (*Pāṇ.* 7.1.103) and *Uraṇ raparaḥ* (*Pāṇ.* 1.1.51) and *Rvorupadhāyāḥ dīrgha ikaḥ* (*Pāṇ.* 8.2.76).

*Hótrayā śimyā* : The word *hotrā* is derived from √*hu dānādānayoḥ,* III.P. with suffix *tran* by *Huyāmāśrutran* (*Uṇ.* 4.168) and then *ṭāp* for feminine gender. The initial syllable is accented by *Ñni* (*Pāṇ.* 6.1.197). The masculine gender of this word *hotrā* is *hotṛ* which is generally the epithet of *Agni* in the *Ṛgveda.* "*Agníṁhótā kavíkratuḥ satyáścitráśravastamaḥ* (RV. 1.1.5)". The feminine gender in the *Ṛgveda* denotes a deity who is in the masculine gender and *hotrayā* is the adjective of *śimyā.* The word *śimyā* has already been explained so '*hotrayā śimyā*' means *with fiery action.* By dint of fiery action, *Mitra* and *Varuṇa* join the sacrifice. This fire comes from the *Sūrya* (sun) and is called *arvā* which should be in genetive but it is in ablative. It seems that the sense should be understood in genetive by *Ṣaṣṭhyarthe cathurthī vaktavyā* (*Vā. Pāṇ.* 2.3.62). So *Mitra* and *Varuṇa* go to sacrifice

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



for being changed into water by *the fiery action* (*i.e.* heat) of the rays of the sun which is called *arvā*.

*Kṣitiḥ* : dwelling place ; is derived from √*kṣi nivāsagatyoḥ* VI.P. to dwell, to go ; with the suffix *ktic* by *Kticktau ca-* (*Pāṇ.* 3.3.174). The suffix is accented by *Citaḥ* (*Pāṇ.* 6.1.163) (*Cf.* Gk. *ktixo*). *Devarāja yajvan* has derived it from √*kṣi kṣaye*, √*kṣi hiṇsāyām* ; with the suffix *ti* by *Vasesti-*(*Uṇ.* 4.175) and with the suffix *ktin* in feminine by *Striyāṁ ktin* (*Pāṇ.* 3.3.94) but the former description is better because it suits the sense in the context of the different deities.

Here the word *kṣiti* is mentioned in the context of *Mitra* and *Varuṇa*. *'Sā kṣitī ya' māhi priyā''* simply means 'that dwelling place is dear and great'. Now the question is how this word occurs in plural showing that there are many dwelling places (*kṣitayaḥ*) for them. They are said to adorn the birth of *Mitra* and *Varuṇa*. The sense here is not clear as to whether the word *kṣitayaḥ* denotes the gods or the places where *Mitra* and *Varuṇa* reside. Both interpretations may be correct because there are many gods who help *Mitra* and *Varuṇa* to produce water and all the three abodes are also the dwelling places of *Mitra* and *varuṇā*. This idea finds support in the *Bahuvrīhi* compound *'dhārayatkṣitī'* possessed of *kṣiti* (RV. 10.132.2) *Tā' vāṁ mitrā varuṇā dhārayatkṣitī*). So the idea is only to speak highly of the abode of *Mitra* and *Varuṇa*.

*Yāska* has enlisted the word *kṣiti* in the synonyms of *pṛthivī*. He has derived the word *pṛthivī* from √*prath vistāre* and gives the etymology *prathanātpṛthivītyāhuḥ*. Therefore, the word *pṛthivī* merely denotes something of vast expanse. It may be either earth, middle region or heaven. So also the word *kṣiti* which is its synonym. Generally *Agni* is said to be kindled in all the three abodes and is therefore called *tiīvṛt* (See *Tám tvā náro dáma ā' nityamiddhámágne sácanta kṣhitiṣu*— 'O *Agni* you are kindled by the *Maruts* in the permanent places or abodes—RV. 1.73.4). There are only three abodes which are permanent *viz.* earth, middle region and heaven. So *kṣiti* is generally the dwelling place.

*Asura* : The word is derived from the following roots :

1. √*as kṣepaṇe*, to throw IV.P ; with the suffix *uran* by

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Aseruran* (*Uṇ.* 1.42) ; *asyati kṣipati bhūmau jalamiti asuraḥ*—'one who throws water on the earth' is called *asuraḥ*. Or *asyate kṣipyate sthāne indreṇa varṣārtham iti asuraḥ*, that which is thrown in a place by *Indra* for shedding rain is called *asuraḥ viz.* water.

2. √*asa bhuvi* to be II.P ; with the suffix *u* by Śīrṣvṛ- (*Uṇ.* 1.10) ; *asti tiṣṭhati iti asuḥ. Śarīre vasatītyasuḥ prāṇaḥ. Prāṇā vā āpaḥ pānīyaṁ prāṇināṁ prāṇāḥ ityādidarśanāt Asu śabdenātra jalamucyate· Tadrāti. Āto anupasarge kaḥ* (*Pāṇ.* 3.2. ).

3. From the stem *asu* with the suffix *'ra'* in the sense of *matup. Asuḥ asti asya asminniti vā asuraḥ prāṇavān jalavān vā.*

4. √*asa gatidīptyādāneṣu.* to go, to move, to shine, to donate ; with the suffix *uran* by *Aseruran* (*Uṇ.* 1.42) ; *asti gacchati antarikṣe dīpyate svayam. Ādatte vā jalaṁ varṣitum,* one who moves in the middle region, one who shines, one who sheds water in the form of rain.

5. √*sur aiśvarye* VI.P ; with the suffix *ka* by *Igupadha-* (*Pāṇ.* 3.1.139). *Suratīti suraḥ īśvaraḥ svatantra ityarthaḥ. Na suraḥ asuraḥ anīśvaraḥ indrādiparatantra ityarthaḥ.*

*Yāska* has derived the word as follow : 1. √*ram* with *a* and *suḥ.* 2. √*as.* 3. √*rā* with *asu* (breath) (See *Asura asuratāḥ. Sthāneṣvastāḥ. Sthānebhya iti vā. Api ā suriti prāṇanāma. Astaḥ śarīre bhavati. Tena tadvantaḥ. Sordevān-asṛjata tat surāṇām suratvam. Asorasurānasṛjata tadasurāṇām-asuratvam*—Nir 3.8).

In the *Brāhmaṇas* this word occurs in different senses. I. *Vajro vā asiḥ* Ś.B. 3.8.2.13. *'asiḥ* is the thunderbolt'. 2. *Prāno vā asuḥ* Ś.B. 6.6.2.6. 'breath is the *asuḥ*'. 3. *Tenāsu-nāsurānasṛjata. Tadasurāṇāmasuratvam*—T.B. 2.3.8.2. 'from that breath *Prajāpati* created *asura* that is the characteristic of *asuras.* 4. *Tvamagne rudro asuro maho divaḥ.* T.B. 3.11.2.1. O *Agni,* you are the dreadful *asura* of the great heaven. 5. *Divā devānasṛjata naktamasurān yad divā devanasṛjata taddevānāṁ devatvaṁ yadasūryaṁ tadasurāṇāmasuratvam*—*Ṣad.*B. 4 1. He created gods in the day time and *asuras* in the night because he created gods in the day time so that is the godhead of gods

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



and that which is sunless (dark or night) is the *asuratva* of *asuras*. 6. *Devāśca vā asurāśca prajāpaterdvayāḥ putrāḥ āsan. Te asurā bhūyaṇso baliyaṇsa āsan kanīyaṇso devāste devāḥ prajāpatimupadhāvan sa etamupahavyam apaśyat.* T.B. 18.1.2. The Gods and the demons were the two kinds of sons of *Prajāpati*. The demons were very powerful and the gods were younger. Those gods went to the *Prajāpati*. *Prajāpati* saw that oppression (*Upahavyam*). 7. *Kanīyasā eva devā jyāyasā asurāḥ.* Ś.B. 14.4.1.1. The gods were younger and the demons were elder. 8. *Āsurī māyā svadhayā kṛtāsīti prāṇo vā asustasyaiṣā māyā svadhayā kṛtā* Ś.B. 6.6.2.6. The occult power of the demons is due to *svadhā*, breath is *asu* and the occult power belongs to the breath (oxygen) which is produced by *svadhā*. 9. (*Prajāpati*) *tebhyaḥ* (*asurebhyaḥ*) *tamaśca māyāṁ ca pradadau* Ś.B. 2.4.2. 5. The lord god gave darkness and occult power to the demons.

The word *asura* has been used in the RV. for *Varuṇa, Indra, Agni* in the vocative singular; for *Savitṛ, Indra, Agni, Hotṛ, Pūṣan, Varuṇa, Soma, Dyos, Pitṛ* in the nominative singular; for *Rudram, Agnim, Svarvidam* in the accusative singular; for *Agnaye, Somāya, Pitre* in dative singular.

*Asura* is not an independent deity but an epithet of different deities as shown above. Therefore, it must have different meanings according to the god whose attribute it is. The etymologies of *Yāska* are therefore only indicative and not exhaustive. All his etymological explanations apply accurately to *Varuṇa*. When it is derived from *asu* with the root √*ram*, signifies the connection of *Varuṇa* with breath, which is obvious because *Varuṇa* is oxygen. When it is derived from the root √*as bhuvi* to be, it means that all the gods do exist, therefore, they are called *asurāḥ*. *Varuṇa* is also one of the gods, therefore, he is called *asuraḥ*. When it is derived from *asu* with the root √'*rā dāne*' then also it denotes *Varuṇa* because *Varuṇa* is the giver of breath (oxygen). The etymology '*astaḥ śarīre bhavati*' shows that *asura* is nothing else but breath because it is present in the body.

When this word occurs with a *taddhita* suffix *it* denotes the the vigour or function of the deities. The last quarter of every

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*mantra* in the hymn of *Viśvāmitra*, we find the mention of the vigour of *Varuṇa*, *Agni*, *Indra* and other gods. So it must be borne in mind that the word *asura* has always as an epithet of several gods and not only of *Varuṇa*. Gods like *Agni* and others also receive the same attribute.

In the RV. an attempt has been made to show that whenever *Varuṇa* occurs alone, he either denotes the sun in *Ādhibhautika* and the supreme being in *Ādhyātma*. So all the above mentioned explanations of *Asura* refer to the sun when applied to *Varuṇa* alone. *Yāska* has rightly put *Varuṇa* among the deities of the middle region and the heaven. It has also been shown that when *Varuṇa* is associated with other deities, he denotes the oxygen. Thus, *Varuṇa* in the heaven is the sun and in the middle region he is oxygen. *Varuṇa* should always be derived from √*vṛ ācchādane*, to cover, V.P.*Ā*. *viz*. *vṛṇoti iti varuṇaḥ* 'one who covers or pervades'. (See Nir, I2.21). *Varuṇa* as *sun* is said to enlighten the earth with his light (See *Yénā pāvaka cakṣásā bhuraṇyántaṁ jánān ánu. Tvám varuṇa pásyasi.* (RV. 1.50.6). *Sāyaṇa* also explains *Varuṇa* as the Sun. So in all the myths mentioned above *asura* is always *varuṇa*, the sun. But in the present *mantra*, the word *asura* is in singular in the *Saṁhitā* but dual in the *pada* text (*Asurā*). The analysis of *pada* text cannot be accepted because the word *asura* is never used for *Mitra* and regular form of *asura* denotes only *varuṇa*. Then there is evidence of metre which is *jagatī*. By accepting the dual form '*asurā*' the metre will be disturbed. Therefore, in the *pada* text also we must have the singular form *asura* and not *asurā*. In the first *pāda Varaṇa* alone is addressed.

*Ṛ'tāvānau* : possessed of water ; is derived from *ṛta* with *taddhita* suffix *vanip* by *Chandsīvanipau ca vaktavyau* (*Vā. Pāṇ.* 5.2.109). *Ṛtamasti anayoḥ mitrā-varuṇayoriti ṛtāvānau.* '*A*' of *rta* is lengthened by *Anyeṣāmapi dṛśyate* (*Pāṇ.* 6.3.137) and *a* of *van* is lengthened by *Sarvanāmasthāne cāsaṁbudhau* (*Pāṇ.* 6.4 8). Here the accent falls on the first syllable by *Āmantritasya ca* (*Pāṇ.* 6.1.198) as the word *ṛtāvānau* occurs in the beginning of the *pāda*. The suffix is unaccented by *Anudattau suppitau* (*Pāṇ.* 3.1.4). This epithet is specially

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



used for *Mitra* and *Varuṇa* because *Mitra* is hydrogen and *Varuṇa* is oxygen and these two elements produce water so *Mitrāvaruṇā* are called *ṛtāvānau*.

*Ṛtámā'* : upto the verge of water. Here is a *karmapravacanīya* by *Āṅmaryādāvacane* (*Pāṇ.* 1.4.89) and the accusative case by *Karmapravacanīyayukte dvitīyā* (*Pāṇ.* 2.3.8). The sense of using this *karmapravacanīya* is that these two elements resound upto the verge of water *i.e.* the preparation of water. They are set in the motion and they are changed into water while this process is going on in the middle region, possibly a great sound is produced as is indicated by the word *ghoṣathaḥ*.

*Apáḥ* : water ; is derived from √*āp vyāptau*, to pervade.

1. *Yát préṣitā váruṇenā'cchíbhaṁ samábalgata. Tádāpnod índro vo yatī'stásmādā'po ánu ṣṭhan* (AV. 3.13.2).
2. *Tad yad abravīt ābhirvā ahamidaṁ sarvamāpsyāmi yadidaṁ kiṁ ceti tasmādāpo 'bhavanstadapāmaptvam* (G.B.I.2).
3. *So'po'sṛjate. Vāca eva lokād vageva asya so'sṛjyata sedaṁ sarvamāpnod yadidaṁ kiñca yadāpnottasmādāpo yadavṛnottsmādvāḥ* (Ś.B. 6.1.1.9) *Cf.* also *Sā vāk sarvavyāpakatvāt. Āpaḥ ucyante, jagadāvarāccāsāṁ vāḥ śabdavācyatvam. Vṛṇoterutpanno vāḥ śabda iti* (*Sāy. Bhā.* Ś.B. 6.1.1.9).
4. *Āpo vā idamagre mahatsalilamevāsīt.*
5. *Āpo ha vā idamagre salilamevāsa. Tā akāmayanta kathaṁ nu prajāyemahi iti* (Ś.B. 11.1.6.1.).
6. *Apraketáṁ salilám sárvamā idám* (RV. 10.129.3).

*Yāska* has enlisted the word *āpaḥ* in the synonyms of *antrikṣa* (middle region) (Nigh. 1.3) in the synonyms of *udaka* (water) (Nigh. 1.12) and in the synonyms of *pada.* (Nigh. 5.3), *viz.* in the list of the names of the gods on the earth. *Yāska* has derived this word from *āpnoti* (Nigh. 9.27). The grammatical derivation is from √*āplṛ vyāptau*, to pervade, I.P. with the suffix *kvip* by *Āpnoterhrasvaśca* (*Uṇ.* 2.55). In *jas* it is lengthened by *Aptṛ-*(*Pāṇ.* 6.2.11). In *āpaḥ* the accent falls on the *vibhakti* by *Ūḍidam-*(*Pāṇ.* 6.1.171). *Vyāpnoti hyantarikṣaṁ sarvaṁ jagat, āpyate vā prāṇibhiḥ iti.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



When the word *āpaḥ* means waters, its derivation is from *āpnoti* in the sense of *saṅgraha* (collection) according to *Devarāja yajvan*. He further explains this word *kṛtsnaṁ tābhirhi vyāptam, āpnoteḥ saṅgrahakarmatvāt* or the suffix *hvip* may be in passive *indreṇa āptā āpaḥ* or *tadāpnoti indro vā* (see. DYN. p. 96) (*Cf.* Lat. *aqua*; Goth *ahva* 'a river'; Old Germ. *aha*. and *affa* at the end of compounds; Lith. *uppe* 'a river'; perhaps Lat, *amnis* 'a river' for *apnis*; *Cf.* also Gk. *athros*; Old *Prus*. *apre* 'river').

There is a distinction between the two words *apáḥ* and *ápaḥ*. Of *apaḥ* in *śas*, the *vibhakti* is accented and of *apaḥ* in *su* the stem is accented. In the first case the word *apáḥ* denotes waters and in the second case *ápaḥ* denotes 'work'. In the sense of work the word is derived from *√āp vyāptau*, V.P.*Ā*.; with the suffix *asun* by *Āpaḥ karmākhyāyāṁ hrasvo nuṭca vā* (*Uṇ*. 4.208). '*Āpyate sukhaṁ yena tad ápaḥ*.' The accent falls on the first syllable by *Ñni*.- (*Pāṇ*. 6.1.197) (*Cf.* Lat. *opus*; Eng. to operate), *Yāska* has interpreted the word *ápaḥ* in the sense of work in Nir. 4. 17; 5. 5; 7. 27; 11. 31; and 12.37 and in the sense of active in Nir. 4.14.

In the present instance (RV. 1.151.4), *Sāyaṇa* explains the word *apáḥ* as work (see, here SRB '*apaḥ karma somayāgarūpam*'. Evidently *Sāyaṇa* has ignored the accent and made a mistake in interpretation.

Now, according to Pischel originally the word *apas* meant 'work, activity' then action and then water etc. because it is also active. On this Dr. Fateh Singh writes 'It might be that originally the word '*apas*' meant 'hard work' because of the *oph* or *up*, sound produced in gaping after hard labour, and then it became the name of the water so hardly obtained. (FSVE, p. 82). Dr. Varma regards the derivation of *Yāska āpaḥ* '*āpnoteḥ*' as very hazy, lifeless and indefinite. (SVEY. p. 22).

All the aforesaid remarks of the scholars are imaginary and baseless. As a matter of fact, in the quotations cited above *āpaḥ* is *salila* and refers to the state of creation when "*tamaḥ āsīt tamasā gūḍhamagre*" *i e*. when there was no sun,

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



etc. It has previously been explained that in this (*i.e. salila*) state the creation of the universe was going on but it was not visible and was therefore called *apraketam*. The derivation of the word *āpaḥ* from the root √*āplṛ vyāptau* to pervade, signifies that this was the unmanifest elemental state and not the manifest. Elements are always pervading in their atomic form. As the sun was created in heaven and below it was created the earth, the mid region (*antarikṣa*) being pervaded with the atomic state of the matter, also came to be called '*apas*'. In this sense the word is used in the RV. as *Yāska* has pointed out. A further development from that elemental state was the creation of water by different agencies, *Indra, Maruts* etc. *Yāska* has therefore derived it from *āpnoti* 'to get'. The *Indra-Vṛtra* legend occurs frequently in the Veda. As to how water is produced, *Yāska* writes '*apāṁ*' *ca jyotiṣaśca miśrībhāvakarmaṇā varṣa-karma jāyate* (Nir. 2.16). In the third stage of development the word is used in the sense of *karma* because when water was produced through the activity of the gods. So the word *apaḥ* came to signify 'work' hence active. This word however is used in many senses in the *Brāhmaṇas* etc. In the present *mantra, Mitra* and *Varuṇa* are said to unite this *apaḥ* 'waters' from very near which clearly shows that hydrogen and oxygen when united became water.

*Dákṣam* : It is derived from √*dakṣ gatihiṇsanayoḥ* I.P. to move, be energetic ; from √*dakṣ vṛdhau sighrārthe ca* I.*Ā*. to expand, to hasten ; with the suffix *ghañ* in the instrumental or passive (*karma*) by *Akartari*-(*Pāṇ* 3.3.19). *Dakṣatyaneneti dakṣaḥ* (*Cf.* SRB. 1.15.6). *Skanda Svāmī* is of opinion that *dakṣa* is derived from the root which means *utsāha* to be energetic with the suffix *aṣun* ; *śatruvijaye kṣipro bhavatyanena, hiṇsyante vānena śatravaḥ. Protsāhito vā bhavati śatruvijaye iti dakṣaḥ iti sakārāntaṁ balanāma. Akārāntamapi tasyaivānarthāntare draṣṭavyam* (*Skanda Bhāṣ.* RV.S. 1.1.4.2) *Cf.* (Gk. *dexiós* ; Lat. *dex-er* ; Goth. *taihsvs*).

*Yāska* has enlisted this word in the synonyms of *bala*.

Dr. Varma has grouped this word under *E* where the words derived by *Yāska* are phonetically sound but semantically

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



unacceptable to comparative philology because in Indo-Eur. prototype the meaning of *dakṣa* (*dekṣ*) means 'to take'. As a matter of fact, the original meaning of *dakṣa* seems to be 'to be energetic'. A man has energy and due to this he does some work and gets something. As *Mitra* and *Varuṇa* are energetic (*dakṣa*) and produce water. They may in other words, be said to have made the water. So the word *dakṣa* came to mean 'to make'.

In the RV. at many places, the word *dakṣa* is used in connection with *Mitra* and *Varuṇa* along with some other technical words. *Dákṣa dadhāte apásam* (RV. 1.2.9) ; *dūḷhábhaṁ dákṣam* (RV. 1.15.6). *Soma* is said to have *dakṣa* (RV. 1.91.7). This word occurs in the context of *Indra*, *Agni* and *Vayū* etc. It always has the sense of strength or power. Here the adjective used for *dakṣam* is *ābhuvam*. *Ābhuva* means that which approaches from all sides. *Āsamantād bhavati iti ābhūḥ tamābhuvam*. Now *Mitra* and *Varuṇa* are said to unite with this strength which approaches from all sides.

According to *Vārṣyāyaṇi* there are six *bhāvavikāra* of matter, *viz. jāyate asti vipariṇamate varddhate apakṣīyate vinaśyati*. There are other states of mattar also but they are merely variations of these six. *Ato anye bhāvavikārā eteṣāmeva vikārā bhavantīti ha smāha. Te yathā vacanamabhyūhitavyāḥ*. (See. Nir. 1.2 ; 1.3).

Here the *Ābhuva dakṣa* state seems to be the second at least, the first being '*asti*'. The elements existed in the first instance and they became (visible and active) in their second or the next state whatever it is. Oxygen and Hydrogen existed before but when they are combined through the action of the *Maruts*, they are said to become or transform into water. The energy that transforms them is the *Ābhuva dakṣa*.

*Mahī'* : on the earth. from √*mah pūjāyām* 'to worship' with '*in*' by *In sarvadhatubhyaḥ*. (*Uṇ*. 4.111) with '*ṅīṣ*' in feminine by *Kṛdikārāt*-(*Vā. Pāṇ*. 4.1.45). '*Ṅīṣ*' is accented by *Ādyudāttaśca* (*Pāṇ*. 3.1.3). *Mahī* Loc. Sing. of *mahī* with '*ṅi*' by *Supāṁ suluk*-(*Pāṇ*. 7.1.39). Here '*pūrvasavarṇadīrgha*' takes place. '*Mahyate prajābhiḥ, mahati vā devatāḥ svabhārāvataraṇāya* or *mānena svaguṇena parimāṇena svasmādūnaṁ parimāṇaṁ*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*pātālaṁ jahāti atikrāmati, mānaśabdajjahāteśca mahī* by *Pṛṣodarādīni yathopadiṣṭam* (*Pāṇ.* 6 3.109). Here there is no *sandhi* by *Īdūtau ca saptamyarthe* (*Pāṇ.* 1.1.19).

*Areṇávaḥ* : 'free from dust'. It is B.V. comp. *avidyamānāḥ reṇavaḥ yeṣu dhenuṣu iti areṇavaḥ dhenavaḥ* which are free from dusts. Here the comp takes place by *Naño astyarthānāṁ bahurvīhirvā cottarapadalopaśca vaktavyaḥ* (*Vā Pāṇ.* 2.2.24). The last syllable of the second member is accented by *Nañsubhyām* (*Pāṇ.* 6.2.172).

This word here qualifies *dhenavaḥ*. The word '*dhenu*' as already explained as '*gharmaḥ*. (See. RV. 1.139.7). Now the *bahuvrīhiḥ* comp. shows that '*reṇavaḥ*' *i.e.* dust particles are not visible though as a matter of fact they are there. The sense is that the water vapours are deposited on the dust particles and make them invisible, as if they did not exist. The dust particles being covered with water vapours are termed moisture otherwise in the heaven or middle region there is no question of dust as here on the earth. This idea is supported by the next word qualifying *dhenavaḥ viz. tujaḥ.*

*Yāska* has enlisted the word '*tuk*' in the synonyms of *Apatya*. Certainly the *dhenavaḥ* are the offsprings of *Mitra* and *Varuṇa* because the hydrogen and oxygen are changed into water vapour *viz.* gaseous state. So *dhenuḥ* '*gharma*' is the offspring of Hydrogen and Oxygen.

*Uparátāti :* In the middle region ; Loc. sing. of *uparatāti*, here the elision of '*ṅi*' loc. sing. by *Supāṁ suluk*-(*Pāṇ.* 7.1.39). The word *tātiḥ* is derived from √*tan vistāre* 'to expand' with *ktin* in '*bhāva*' by *Striyāṁ ktin* (*Pāṇ.* 3.3.94). *Tāyate iti tātiḥ vistāro vā* 'expansion'. The *nasal* is changed into '*ā*' by *Tanoteścāpi vaktavyam* (*Vā. Pāṇ.* 6.4.41). The word '*tātyā*' occurs two times in RV. (1) *Kvá svittātyā' pitárā va āsatuḥ* RV. 1.161.12 ; (2) *Ástaṁ tātyā' dhiyā' rayíṁ* RV. 7.37.6. *Sāyaṇa* explains "*Tātyā tātau tāyamāne vṛṣṭyudake. Yadvā tātyā tāsu varṣāsu. Chandasas tyapratyayo dakārasya ātvaṁ ca ; tātyā tanoteridaṁ rūpam santatayā*", respectively. But the nature of the word shows that this word is ending in '*i*'. Now this word is the member of a *tatapuruṣa* compound in '*Uparatāti*'. *Upare tātiḥ iti uparatātiḥ tasyām uparatāti.* The word

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*upara* is enlisted by *Yāska* in the synonyms of *Megha* and is derived from √*ram* 'to sport' *lit.* 'that in which waters sport, or 'that in which waters come and stop'. (See. *Upalo megho bhavati, uparamanti asmin abhrāṇi. Uparatā āpa iti vā* (Nir. II.21). '*Upara*' may be derived from √*ram* with '*ḍa*' suffix by *Saptamyāṁ janerḍaḥ* (*Pāṇ.* 3.2.97). Now in *uparaḥ*, the last syllable is accented by *Gatikārkopapadāt kṛt* (*Pāṇ.* 6.2.139). The *sūtra Gati-*(*Pāṇ.* 6.2.139). cannot be prohibited by *Tatpuruṣe-*(*Pāṇ.* 6.2.2) because examples are enumerated by the *Vārtika Avyaye nañkunipātānāmiti vaktavyam* (*Vā. Pāṇ.* 6.2.2). Now in *uparatāti* the last syllable of the first mebmer is accented by '*Tatpuruṣe-*(*Pāṇ.* 6.2.2.) as here is *Tatpuruṣa* comp. by *Saptamī śaunḍaiḥ* (*Pāṇ.* 2.1.40). The *vigraha* should be *upare tātiḥ iti uparatātiḥ.*

*Keśinīḥ* : 'having flames or rays', from the word *keśa* with the *taddhita* suffix '*in*' by *Ata iniṭhanau (Pāṇ.* 5.2.115). The feminine suffix '*nīṗ*' by *Ṛnnebho nīṗ* (*Pāṇ.* 4.1.5). *Keśāḥ santi asminnasya vā keśī strī cet keśinī.* Here it is used as Nom. plu. form by *Vā chandasi* (*Pāṇ.* 6.1.106). By this *sūtra* exceptional *pūrvasavarṇa dīrghatva* takes place. '*I*' is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

Here the idea is that *Mitra* and *Varuṇa* are changed into water by *keśin viz.* flames (*Cf. Apāṁ ca jyotiṣaśca miśrībhāvakarmaṇo varṣākarma jāyate* (Nir. 2.16) (also *Cf. Kṛṣṇáṁ niyā'naṁ hárayaḥ suparṇā' apó vásānā dívam útpatanti* (RV. 1.164.47; AV. 6.22.1 also compare from '*Agnirvā ito vṛṣṭiṁ samīrayati dhāmacchad divi* (*khalu vai*) *bhūtva varṣati marutaḥ sṛṣṭāṁ vṛṣṭiṁ nayanti yadā* (*khalu vai*) *asāvādityo agniṁ raśmibhiḥ paryāvartate, atha varṣati* (Nir. 7.24; KS. XI.10 Sehroeder's edition vol. 1. p. 157: TS.II. 4.10, *Ānandāśrama* ed. p. 1722-3 MS.II. 4.8 vol. 1. p. 256). *Sāyaṇa* has also translated the word *keśinīḥ* as *agnerjvālā.*

*Ā' nimrúcaḥ uṣásaḥ* : in each and every evening and morning. Here *ā* is *karmapravacanīya* by *Āṅmaryādāvacane* (*Pāṇ.* 1.4.89) and accusative case ending by *Karmaprava-*(*Pāṇ.* 2.3.8). *Maryāda* 'time, is denoted.

*Takvavī'ḥ* : bird of prey—is derived in *karma* ; *tat.* com, *takvānascāmī vayaśca iti takvavīḥ* in Nom. plu. *Pūrvasavarnadīrgha* by *Vā chhundasi* (*Pāṇ.* 6.1.106). *Sāyaṇa* explains as

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*takvā stenaḥ, tasya vettā gantā manuṣyaḥ.* Geldner translates as '*der Verfolger cines Raubers*" "prosecutors of robbers". But both the interpretations do not seem to be correct because here the sound of '*dhenavaḥ*' is compared to the *takvavīḥ*. The speed of the *dhenu, viz. gharma* or moisture is very high when it goes to the sun. It cannot be an articulate sound, but it is quite possible that the sound produced by the *gharma* may be like that of the birds of prey who all of a sudden attack their prey. Here the metre is *jagatī* so the description refers to the heaven where the sun dwells. On the other hand the sound of the prosecutor or robbers is articulate and cannot be compared with the sound of *dhenu.*

The word *dhenavaḥ* is used for gharma. Here the word *dhenavaḥ* is used in the context of *Mitra* and *Varuṇa,* so it means moistures. The water vapour is deposited on the dust particles but now the dust particles are covered with the water vapours and so they are not visible hence they seem to be changed into moistures. This idea is supported by the word '*tujaḥ*'.

*Tmánā* : Acc. dual, one-self ; is derived from √*at sātatyagamane* 'to go continuously' with '*manin*' by *Sātibhyāṁ manin-maniṇau* (*Uṇ.* 4.153). The elision of *ā* takes place by *Mantreṣvaṅyāderātmnaḥ* (*I āṇ.* 6.4.141). *Man* suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). This word is significant because here the finite verb '*sṛjatam*' is used which means that *Mitra* and *Varuṇa* change themselves into water. For the formation of water *Maruts,* rays, oxygen and hydrogen are required. But before the formation of water, they are deposited on the dust particles moving in the atmosphere. By the efforts of different other gods engaged in the formation of water, the power of hydrogen and oxygen is increased and they change into water. Thus the clause '*dhiyaḥ pinvatam*' means that *Mitra* and *Varuṇa* increase the sustainning power *viz.* the power which changes the hydrogen and oxygen into water.

*Víprasya* : of *Agni.* from √*vap vījasantāne chedane ca,* to procreate, to throw, to scatter. It is an irregular form by *Ṛjrendra-*(*Uṇ.* 2.29). Generally *Agni* and his descendants are called *vipra.* Sometimes the descendant of *Agni* is said to achieve the title of *Vipra.* Here *vipra* is used for *Agni* be-

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



cause *Agni* by his power in some form of other creats the water from *Mitra* and *Varuṇa*. Here the word '*manmnām* is gen. in sense of accusative denotes the desire of *Agni* to produce water.

*Irajyathaḥ* : *Aiśvaryakarmaṇaḥ iti Yāska* (anom. intensive of √*raj*) p. rarely, *Ā*. to order, prepare, arrange, grow (see M.W. Pages. 168).

*Anūṣata* : praised, sounded loudly. From √*nū stutau* 'to praise 'II.P. with *Luṇ* 3rd plu. *Ā*. is irregular; *no guṇa* as the root is '*niṭ*' by *Gāṅkutā* (*Pāṇ*. 1.2.1) ; the plu suffix, *jha* is substituted by '*ata*' by *Ātmane*-(*Pāṇ*. 7.1.5). The whole *pada is* unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ* 8.1.28).

*Śaśamānáḥ* : leaping, glorifying. From √*śaś plutagatau* 'to leap, jump' with *cānaś* by *Tācchīlya*-(*Pāṇ*. 3.2.129); *cānaś* is *sārvadhātuka* so *śap* by *Kartari śap* (*Pāṇ*. 3.1.68). The last syllable is accented by *Citaḥ* (*Pāṇ*. 6.1.163).

*Asmayū*' : desirous of us. From the stem '*asmad*' with *kyac* by *Supa atmanaḥ kyac* (*Pāṇ*. 3.1.8). The elision of '*t*' in *asmad* is *Chāndasa*. The suffix '*u*' by *Kyācchandasi* (*Pāṇ*. 3.2.170).

The *Pāṇini sūtra Tyadādīnāmaḥ* (*Pāṇ*. 7.2.102) shows that *asmad* and *asma* are the two stems in the same sense. *Pāṇini* had found out these two uses in the literature, so he connected these two different stems with each other by the *sūtra* above quoted. Hence the word in question can be derived from the stem '*asma*'.

*Añjate* : from √*añj vyakti—mrakṣaṇa-kānti-gatiṣu,* to apply an ointment or pigment to smer with, to anoint; to decorate, to prepare, to honour, to cause to appear, to make clear in ; *Ātmanepada* 3rd per. plu. of present tense. Here there is no mention of subject. *Sāyaṇa* explains by supplying *yajamānaḥ* as the subject. But as the formation of water is described here so in this of *Mitra* and *Varvṇa*, the subject should be those who are engaged in the formation of water. It is just possible that the word '*prathama*' is used only to denote that the *Maruts* and other gods combine hydrogen and oxygen with *agni* or rays of the sun as the word '*gobhiḥ*' denotes. As soon as the gods engage themselves in forming

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



water, there arose a violent sound which is denoted here by *'giraḥ saṁbharanti* and then hydrogen and oxygen begin to deposit on the dust particles which are splendid (revat) otherwise the use of the word (*revat*) in the context of *Mitra* and *Varuṇa* would be meaningless. In the next verse the word *'revat'* is used as the adjective of *vayaḥ* which certainly means dust particles (see the word note on revat in the next verse).

*Práyuktiṣu* : among the motives, senses, derived from √*yuj yoge* to unite with *ktin* and prefix *'pra'* by *Striyāṁ ktin* (*Pāṇ.* 3.3.94).

*Ádṛpyatā* : with humility—a *nañ tatpuruṣa* comp. *Na dṛpyatā adṛpyatā*. The word *dṛpyatā* is derived from √*dṛp harṣaṇamohanayoḥ*, to wildly delighted, to be mad or foolish, to be arrogant ; with *śatṛ* by *Laṭaḥ śatṛ-(Pāṇ.* 3.2.124). *Śyan* by *Divādibhyaḥ śyan* (*Pāṇ.* 3.1.69). Progressive assimilation by *Ato guṇe (Pāṇ.* 6.1.97). The accent falls on the first syllable by *Tatpuruṣe-*(*Pāṇ.* 6.2.2). The meaning is 'not with arrogance' hence with humility.

*Revát* : *dhanavat*—having wealth—*Sāyaṇa* ; splendid—M.W. From *rayi* with *matup* by *Tadasya-*(*Pāṇ.* 5.2.94). *Rayirdhanamasyāstīti revān.* *'m'* in *matup* is substituted by *'v'* by *Chhandasīraḥ (Pāṇ.* 8.2.15) : *rayi-vat* ; *samprasāraṇa* of *y* in *rayi* by *Rayermatau bahulaṁ chandasi* (*Vā. Pāṇ.* 6.1.37). *'ra i vat'* regressive assimilation by *Samprasāraṇāccа* (*Pāṇ.* 6.1.108) *ra i vat, guṇa sandhi* by *Ādguṇaḥ* (*Pāṇ.* 6.1.87). *revat.* The accent on the suffix by *Hrasvanuḍbhyāṁ matup* (*Pāṇ.* 6.1.176). Geldner translates *revat* as *reiche (*kraft), rich. Here *Mitra* and *Varaṇa* are said to *pervade revat.* The meaning 'having wealth or wealthy' gives no sense. Who could be the person to whom the wealth belongs. And what kind of wealth is *rayi* and how *Mitra* and *Varuṇa pervade* it ? In the next verse *revat* is read with *vayaḥ*. *Sāyaṇa* has explained both the words differently as *dhanvat* and *annavat*. Here the formation of the water is described, so *Sāyaṇa's* explaination of the word *revat* does not appear to be correct. M.W. has suggested that *revat* is an *'ind.'* and means splendid. or *Mitra* and *Varuṇa pervade* such things which possess some indispensable properties for producing water. Possibly it is the dust particles on which they are deposited. That are spoken of as *revat*, 'wealthy' because

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*vayaḥ* has the same meaning in the next verse. So it is better to explain it as an adjective of *vayaḥ* here also and when it is explained as adjective it certainly means splendid.

*Āśâthe* : *pervade*—from √*aś vyāptau*, to pervade. Perf. 2nd per. dual. The perf. *i.e. liṭ* by *Chandasi luṇlaṅliṭaḥ* (*Pāṇ.* 3.4.6). Here *liṭ* is used in the sense of *laṭ*. Reduplicated by *Liṭi dhātoranabhyāsasya* (*Pāṇ.* 6.1.8). *aś Aś ātām*, in this state the initial *aś* is *abhyāsa* by *Pūrvobhyāsaḥ* (*Pāṇ.* 6.1.4). Now the *aṅga saṇjña* by *Yasmāt pratyayavidhis*-(*Pāṇ.* 1.4.13) and in the *adhikāra* of *Aṅgasaya* (*Pāṇ.* 6.4.1). the elision of the consonant of the *abhyāsa* takes place by *Atra lopo abhyāsasya* (*Pāṇ.* 7.4.53), *Halādiḥ śeṣaḥ* (*Pāṇ.* 7.4.70), then '*a aṣ ātām*' in this state, the *abhyāsa* '*a*' is substituted by *ā* by *Ata ādeḥ* (*Pāṇ.* 7.4.72). Now the augment *nuṭ* should be added to the *abhyāsa ā* by *Aśnoteśca* (*Pāṇ.* 7.4.72) which does not take place due to the exceptional rule of *Sarve vidhayaḥ chandasi vikalpayante* (*Paribhāṣā* of *Mahābhāṣya*). *Ātām* is substituted by *āthe* by *Ṭita ātmanepadānāṁ ṭere* (*Pāṇ.* 3.4.79). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8 1.28).

*Váyaḥ* : food, bird, dust particles, smoke, from √*vī gatiprajana-kānti-aśana-khādaneṣu* ; II.P., with *asun* by *Sarvadhātubhyo' sun* (*Uṇ.* 4.189). *Guṇa* by *Sārvadhātukārdhadhātukayoḥ* (*Pāṇ.* 7.3.84)' *ve as*, in this state *e* is replaced by *ay* by *Eco*-(*Pāṇ.* 6.1.78). The initial syllable is accented by *Ñni*-(*Pāṇ.* 6.1.197). It may also be derived from √*vay gatau* 'to go' with the same *Uṇ.* suffix. The accent remains the same.

In the RV. this word is used in singular and plural. In many places, *Sāyaṇa* has explained it in singular as well as in plural. Once it is used in plural which is denoted by its adj. in plural (see *Vayaścanāmī patayanta āpuḥ* RV. I.24.6). *Sāyaṇa* explains this word as food, bird, marut etc. This word occurs compounded with *dhā* (see RV. I.73.I ; 2.3.9; 3.31.18 etc.) once with *dha* (RV. 9.81.3) and with *bṛdha* (RV. 5.542) ; 8.60.11 ; 5.5.6). *Agni* is called '*vayodhāḥ*' (RV. I.73.1). *Sāyaṇa* explains this word as the giver of food. But this explanation does not seem to be correct because the root *dhā* does not mean to give but to sustain and nourish √*dhā dhāraṇapoṣaṇayoḥ* III.P.*Ā*. *Agni* is not the giver of *vayaḥ* but the sustainer of *vayaḥ*.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The word *vayas* is connected with the other gods also as *Indra, Maruts, Ṛbhavaḥ, Aśvinau, Mitra* and *Varuṇa*. The gods *Ṛbhavaḥ* are said to fashion *Vayaḥ* by cutting (RV. I.III.2). They are said to carve out such *vayaḥ* which has the power of mixing for their parents (see *Tákṣan pitṛ'bhyām ṛbhávo yúvad váyaḥ* (RV. I.111.1). *Indra* is said to bestow *vayaḥ* to the hungry (see *Kṣúdhyadbhyo váya āsutíṁ dāḥ*. (RV. 1.104.7). *Váyaḥ* is said to please *Indra*. (*Ánut vā pátnīr hṛṣitáṁ váyaśca víśve devā'so amadannánu tvā* (RV. I.103.7). For the first time *Aṅgiraḥ* set forth the *vayaḥ* and the kindled fire with his best effort (RV. I.8".4). The *vayaḥ* is said to be not known by them who eat together *i.e*: gods (*Ná jāmíbhir vícikite váyo na* (RV. I.71.7). The *vayaḥ* are said to start from the place of the *maruts viz*. the middle region (RV. I.37.9). *Maruts* sustain the shining *vayaḥ* (*Bṛhádváyo dadhire rukmábakṣasaḥ*, (RV. V.55.1). The *vayaḥ* are said to fall down in the nights (*Váyo ye bhūtvā' patáyanti naktábhiḥ* (AV. 8.4.18). The *vaya'ḥ* are sustained in the middle region (see *Śáṁ te vā'to antárikṣe váyo dhāt*, AV. 2.10.3. *Agni* is said to be watered by *vayas* which were brought forth by heaven (see *Agnir amṛto abhavat vayobhiḥ*, Ś-B. 6.7.2.2). *Prajāpati* desired to stabilise the worlds. He made the earth stable with the *mountains and rivers*, the middle region with *vayas* and *marīcī* and the heaven with *jimūta* and *planets* (*Sa ha prajāpatir ikṣāñcakre. Kathaṁ nu ime lokā dhruvāḥ pratiṣṭhitāḥ syuriti, sa ebhiścaiva parvataiḥ nadibhiścemān adṛṇhad vayobhiśca marīcībhiśca antrikṣam*. Ś.B.II. 8.1.2). O *Agni*, your *śrava* and *vayas* shine most brilliantly (See, *Ágne táva śrávo vayo máhi bhrājante* (VS. 12.106). The smoke is the *śrava* and *vayas* of *Agni* (See, *Dhūmo vā asya* (*Agneḥ*) *śravo vayaḥ*. Ś.B. 7.3.1.29). The tears of *Prajāpati* are the *vayāṇsi* (See. *Atha yadaśru saṁkṣaritam āsīta tāni vayāṇsi abhavan*, Ś-B. 6.1.2 2).

Now from the evidence of the above mentioned quotations, it appears that in the Veda, the word *vayaḥ* is not used for a bird, food etc. but it has some other important significance. It is one of the agencies, which produce water. Generally *Mitra, Varuṇa, Agni, Ṛbhavaḥ, Indra, Maruts, the twin Aśvins* are the important factors in the formation of water. It is very

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



difficult to find out the exact significance or identification of *vayaḥ*, but it means that there is something which is sustained by *Agni* and prevaded by *Mitra* and *Varuṇa*. It may be *smoke* produced by *Mitra*, *Varuṇa* and *Agni* or it may be the dust particles, balanced by the electric force on which *Mitra* and *Varuṇa* deposit themselves. *Vayas*, the plu. of the word '*vī*' which signifies such things as always move in the middle region where they are said to be brought up. As the *vayas* bring rain, they are called (*revat*) *i.e.* possessed of wealth because the rain is the cause of fertility on the earth.

*Nárā* : leaders, used for *Mitra* and *Varuṇa*. This word is used also for the twin *Aśvins* and *Maruts* etc.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# MITRA AND VARUNA

[I.152.1—7]

*Ṛṣiḥ—Dīrghatamāḥ. Devatā—Mitrāvaruṇau. Chandaḥ—Triṣṭup. Svaraḥ—Dhaivataḥ.*

**Translation :**

1. You assume a thick covering. Your intentions and release (of water) are without flow. You drive away all draughts. You, O *Mitra* and *Varuṇa*, associate with water.
2. This one among those discerned, (and is) true, adorable, praised by the wise, vehement. The violent four-edged strikes the three-edged one. Revilers of gods have already become decrepit.
3. The first among the footed-beings (*i.e.* active beings) goes without foot (formless dawn), *Prajāpati* knows you both, O *Mitra* and *Varuṇa*. His interior sustains the burden. He causes flux of water and removes draught.
4. We behold the lover (Sun) of the maidens (dawns) ever in movement, never resting by their side. We see the dear abode of *Mitra* and *Varuṇa* which is clothed in diffused and wide—spreading lustre.
5. *Arvan* (rays) when born are without heat (*aśva*) and light (*abhīśu*). The high-peaked one comes down resounding. The young rays pervaded the inter wide-expance, proclaiming their vigour to *Mitra* and *Varuṇa*.
6. The rays (*dhenavaḥ*) driving away (*ā-avantīḥ*) the darkness that pervaded the wide expance, swelled in the nebula (*ūdhan*). May (*Agni*) demand food

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



(fuel), knowing all expedients on all sides with his mouth.

7. O, Divine *Mitra* and *Varuṇa*, may I render the oblation acceptable to you, with obeisance and protection may our effusion endure in elemental perturbances and our heavenly rain by satisfying.

**Grammatical and Exegetical Notes :**

*Pīvasā'* : (Vedic Plural) of *'pivasa'* thick. From √*pīv sthaulye* 'to be thick' with the suffix *asun* by *Sarvadhātubhyo 'sun* (*Uṇ.* 4.189). Again the *taddhita* suffix *'ac'* in the sense of *matup'*. *Pīvāṇsi vidyante asya iti pīvasaḥ*, In neuter plural the suffix *jas* is substituted by *śi* by *Jaśśasoḥ śiḥ* (*Pāṇ.* 7.1.20) *'Num'* by *Napuṇsakasya jhalacaḥ* (*Pāṇ.* 7.1.72). This *'num'* comes after the final vowel of the *aṅga* by *Midaco'ntyāt paraḥ* (*Pāṇ.* 1.1.47) because *'śi'* is *sarvanāmasthāna* by *Śi sarvanāmasthānam* (*Pāṇ.* 1.1.42). The *aṅga pīvasa* is lengthened by *Sarvanāmasthane cā'sambudhau* (*Pāṇ.* 6.4.48). The elision of *śi* takes place by *Śeśchandasi bahulam* (*Pāṇ.* 6.1.70). The word *pīvas* is accented on its initial syllable by *Ñni-*(6.1.197) but as *pīvasa* ends with the *taddhita ac*, the last syllable is accented by *Citaḥ* (*Pāṇ.* 6.1.163).

*Vasāthe* : to cover. From √*vas* 'to cover' with *'Leṭ'* by *Liṅarthe leṭ* (*Pāṇ.* 3.4.7). 2nd. per. dual. Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Acchidrāḥ* : without defects, The word *chidrāḥ* is compounded with *nañ*. *Na chidrāḥ iti acchidrāḥ*. *Nañ* is accented by *Tatpuruṣe-*(*Pāṇ.* 6.2.2).

*Etát eṣām* : that amongst them. Here the Nominative is *'etat'* and its verb is *'ciketat'*. *Sāyaṇa* says that the word *'etat'* denotes the section which is to be described further. But from the other attributes like *satyaḥ*, *mantraḥ*, *kavíśastaḥ* and *ṛdhāvān*, it appears that the word *'etat'* is used for the sun. The sense is that of all the agents responsible for the formation of water from *Mitra* and *Varuṇa*, the sun *(Agni)* is the most important one. In the subsequent stanzas there is a description of the sun. Now, the question is why the neuter form the word *'etat'* is used for the sun. It seems that *'etat'* forms a

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


compound with *'cana'* and therefore there is the elision of the *vibhakti* from the word *etat*. In the *pada* text these words should have been shown as a compound separated by an *'avagraha'*.

*Ciketat* : 'to know'. From √*kit jñāne* 'to know' III.P. in Subj. (*leṭ*) 3rd per. Sing. by *Liṅarethe leṭ* (*Pāṇ.* 3.4.7). In 3rd per. sing. *la* is substituted by *tip*. by *Tiptas-*(*Pāṇ.* 3.4.78). From *kit* or *kit ti*, *'ślu'* by *Juhotyādibhyaḥ ślu* (*Pāṇ.* 2.4.75), reduplication by *Ślau (Pāṇ.* 6.1.10), *Abhyāsa* by *Pūrvo'bhyāsaḥ* (*Pāṇ.* 6.1.4). *Ka* in *abhyāsa* is substituted by *ca* by *Kuhoścuḥ* (*Pāṇ.* 7.4.62) : *t* in *abhyāsa* drops by *Halādiḥ śeṣaḥ* (*Pāṇ.* 7.4.60) ; in the state of *ci kit ti*, *i* in *kit* takes *guṇa* by *Pugantalaghūpadhasya ca* (*Pāṇ.* 7.3.86); the augment *aṭ* by *Leṭo'ḍāṭau* (*Pāṇ.* 3.4.94) ; *i* in *tip* drops by *Itaścalopaḥ-*(*Pāṇ.* 3.4.97). Now the word *ciketat* is unaccented by *Tiṅñatiṅaḥ* (*Pāṇ.* 8.1.28). *Sāyaṇa* has derived this word from √*kit jñāne* and has placed this root in the groups of *juhotyādi* but in *Pāṇini dhātupāṭha*, the root is √*ki jñāne*. There is another root √*kit nivāsarogāpanayane ca*. I.P.*Ā*. in the *dhātu-pāṭha*. But the meaning of the first conjugation is not applicable here. The very nature of the word *ciketat* and the various other forms used in the *Ṛgveda* show that the root is √*kit* and not √*ki*. It appears, therefore, that *Sāyaṇa* has taken this root in the third conjugation from other sources.

*Satyáḥ* : true, perfect, existent ; is derived from √*as bhuvi, viz., asti iti sat*, suffix *'śatṛ'* by *Laṭaḥ śatṛ'* (*Pāṇ.* 3.2.124), a in *as* drops by *Śnasorallopaḥ-(Pāṇ.* 6.4.111) because *śatṛ* is *sārvadhātuka* by *Tiṅśit sārvadhātukam* (*Pāṇ.* 3.4.113), To *'sat'* the *taddhita* suffix *'yat'* is added by *Tatra sādhuḥ* (*Pāṇ.* 4.4.98), *i.e. satsu sādhuḥ satyaḥ*, The meaning who is clever in existence *viz.*, who is perfect in existence. The meaning of the word is true only because that thing or matter is called true which is as it is. So the sense here is that that the existence of the sun is perfect or *satya*.

In *Nirukta* it is derived from √*'i'* and √*as* (to be) 1.13 ; √*tan* with *sat* ; from *sat* √*as* (to be) 3.13). (see *Eteḥ kāritaṁ ca yakārādiṁ cāntakaraṇamasteḥ śuddhaṁ ca sakārādiṁ ca.* (he derived) the latter syllable *ya* from the casual form of (the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



root) *i* (to go), and the former syllable *sat* from the regular form of (the root) *as* (to be) (see Nir. 1.13) The derivation of '*satya*' from the two roots is quite appropriate as that is called true, which has motion without alteration. Where there is motion, any kind of change is not possible, but when any change takes ploce, then that thing or matter is not true. These two meanings are conveyed by the two roots *√i* and *√as ; viz. √i* denotes motion and *√as* existence, *i.e.* unchangeability. The term '*satya* is applied to the sun also because in the sun there is motion as well as existence. *Haradatta* derives the word '*satya*' by *Satyādasapathe* (*Pāṇ.* 5.4.66). With *yat* by *Tatra sādhuḥ* (*Pāṇ.* 4.4.98) and says that last syllable is accented irregularly. Here *Yato 'nāvaḥ* (*Pāṇ.* 9.1.213) does not apply. (see. SRB. 1.1.5. also).

According to the derivation of *satya* in Nir. 3.13. the word is traced to *sat. lit.*' that which arises from the true,' Indo-Eur. *santio*' belonging to the existent, Av. *haithyo* 'truc. Another derivation that *Yāska* gives is *satsu tāyate* (Nir. 3.13) *i.e. sat* from *√as* and *√tan; lit.* 'that which extends amongst the existing things'. (see. S.V.E.Y., pp. 50, 95). All these interpretations of *Satya* are applicable to the sun.

*Mántraḥ ;* considerate. From *√man jñāne* 'to know', think. It is also derived from *√man avabodhane* 'to consider, esteem ; with the suffix *ṣṭran* by *Sarvadhātubhyoḥ ṣṭran* (*Uṇ.* 4.159). The initial syllable is accented by *Ñni-*(*Pāṇ.* 6.1.197*)*.

*Yāska* has derived it as '*mananāt mantraḥ* (Nir. 7.12).

*Sāyaṇa* has derived it from *√mantr guptaparibhāṣaṇe* 'to consult, to advise, to speak' with the suffix '*ac*' by *Nandigrahi-*(*Pāṇ.* 3.1.134) and the accent on the first syllable by *Vṛṣādīnaṁ ca* (*Pāṇ.* 6.1.203). But it is better to derive it from *√man* and not from *√mantr.*

*Kavišastáḥ* : commanded by motion. The word *Kavi* is derived from *√ku śabde,* I*Ā,* IIP, VI*Ā*; with the suffix '*i*' by *Aca-*(*Uṇ.* 4.139). *Kauti, kavate iti kaviḥ,* one who speaks is called *Kaviḥ*'. *Yāska* has derived it from *√kram* and *√ku* (see *Kaviḥ krāntadarśano bhavati. Kavater vā* (Nir. 12.13*)* wise (*kavi*) is (so called because his presence is desired (*√kam*), or it may be derived from *√kva* (to praise) see. Dr. Sarupa

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


Nir. Translation, page 188). According to *Skanda Swāmī*, the word *kavi* is derived from √*kram* and √*ku* which means *gati* (see. Nir. *Bhā.* by *Skanda*, on Nir. 12.13). Any how, the original meaning of *kavi* is 'one who speaks'.

In *Ṛgveda* this word is used fot *Agni. Mitra, Varuṇa, Indra, Aśvins, Maruts, Ādityas, Soma, Soma priest* and other sacrificers.

The deities of the present hymn *are Mitra and Varuṇa*, so the compound *kaviśastaḥ* should be dissolved as *kavibhyāṁ śastaḥ iti kaviśastaḥ*, an *instrumental tatpuruṣa*. Compound so expounded is based on the verse (RV. 1.2.9 *i.e. Kavī' no mitrāvaruṇā*). The idea seems to be that the gods *Mitra* and *Varuṇa viz.*, hydrogen and oxygen, go to the sun and at that time a certain type of sound is produced. Therefore, *Mitra* and *Varuṇa* are called *Kavī*. Thus, the sun is figuratively called *Kaviśastaḥ* or praised by *Mitra* and *Varuṇa*. The accent fall on the last syllable by *Samāsasya (Pāṇ.* 6.1.223).

*Ṛ'ghāvān*: one who inflicts harm, vigorous. From the *stem ṛgha* with *'vanip'* in the sense of *'matup'* by *Cnandsīvanipau ca vaktavyau* (*Vā. Pāṇ.* 5.2.109). From its other declined forms used in the *Ṛgveda*, it seem that it ends in *'a'* and not *ā*; *'a'* in *ṛgha* is, therefore, lengthened by *Anyeṣāmapi dṛśyate (Pāṇ.* 6.3.137) as in *ṛtāvān*. The word *ṛgha* may be derived from √*ṛgh* √*raṅgh*, or *raṇh* ?, *hiṇsāyām*, to envigorate; with the suffix *ka* by *Igupadha-(Pāṇ.* 3.1.135). The accent falls on the first syllable by *Vṛṣādīnāṁ ca* (*Pāṇ.* 6.1.203) Dr. *Viśvabandhu* has also suggested an independent root which does not exist in *Pāṇini*. *Dhātupāṭha* (see S.P.K, p. 1002). *Sāyaṇa* derives it from √*han hiṇsāgatyoḥ*, to torture, to hurt, go; with *'vic'* by *Anyebhyo 'pi dṛśyate* (*Pāṇ.* 3.2.75), with the prefix *nṛ*. *Nṛn hantīti ṛghā*. Here he says that in the *sūtra* quoted here, *Pāṇ.* has used word *dṛṣyate*, which only means that other implications should be known: So in *ṛghā*, he takes *ṛ* from *nṛ* and substitute *'ha'* by *'gha'* and drops *ṅ*. But this derivation does not appear to be correct because the word *ṛghāvān* and its declined forms used in connection with *Indra* and the sun, and men are not tortured by them. Therefore, this derivation, not being in accordance with the meaning in the context, cannot be accepted,

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Triráśrim* : three cornered ; B.V. compound; *trayaḥ aśrayaḥ yasya* or *trivāram aśrayaṇaṁ yasya saḥ*, ('one that has three supports is called *triraśriḥ*.

*Triḥ* is derived from '*tri*' with the *taddhita* suffix '*suc*' by *Dvi-tri-caturbhyaḥ suc* (*Pāṇ.* 5.4.18) and *aśri* is derived from √*śri sevāyām* 'to serve' with the prefix *āṅ* and suffix *in* by *Āṅi śrihanibhyāṁ hrasvaś ca* (*Uṇ.* 4.138). The accent falls on the first member of the second syllable by *Ādyudāttaṁ dvyacchandasi* (*Pāṇ.* 6.2.119). Possibly the owner of this sword is *asura, viz.*, cloud, which does not rain and *Indra* who has four-edged sword is said to kill the demon. (*Cf. Vṛ'ṣā vṛ'ṣandhiṁ cáturaśrimásyannugró bāhúbhyāṁ nṛ'tamaḥ śácīvān* (RV. IV.22.2).

*Cátur-aśriḥ* : four cornered ; B.V. comp; *caturbhiḥ aśribhiḥ upetaḥ vajraḥ caturaśriḥ* 'one which has for corners' (see. SRB). Being an adj. of '*vajra* it is better to treat it as B.V. compound *catasro' śrayo yasya*. The accent on the initial syllable of the first member of the comp. by *Bahuvrīhau-(Pāṇ.* 6.2.1). *Catvāraḥ* from √*cat* with *uran* by *Cateruran* (*Uṇ.* 5.58) Initially accented by *Ñni-*(*Pāṇ.* 6.1.197).

*Ugráḥ* : vigorous, violent, empetuous, from √*uc samavāye* 'to take pleasure in, irregularly formed by *Ṛjre-*(*Uṇ.* 2.29). According to M.W. it may be derived from √*uj* or √*vaj* from which also *ojas, vāja, vajra* may be derived. (Cf. Zd. *ughra,* Gk. *ugi-e-s, ugieia* ; Lat. *angeo* ; Goth, *auka,* (I increase ; Lith. *ug-is* 'growth, increase; *augu,* 'I grow'). The final syllable is accented by *Phiṣanto udāttaḥ* (Ph.S. 1.1). Here *Indra* is stated as *ugraḥ* because he is the electricity form of *Agni* which causes *Mitra* and *Varuṇa* to change into water.

*Deva-nídaḥ* : evil speakers of gods, hence causing hinderence to rain. It is derived from √*nid kutsāsannikarṣayoḥ* 'to hate', to attract ; with the suffix '*kvip* by *Kvip ca (Pāṇ.* 3.2.76). *Devān nindati iti devanid, te devanidaḥ asurāḥ.* The accent on '*i*' of *nid* by *Gati-kārakopapadāt kṛt (Pāṇ.* 6.2.139). This word is used only three times in *Ṛgveda* at (1.152.2; 2.23.8 ; 6.61.3) '*Bṛahaspati* is said to destroy the haters of the gods and is possessed of stroke of lightning. In other words he is also engaged in preparing rain-water so he is invoked to

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



distroy the obstructors of rain-water. (*Cf. Bṛhaspate devanído ní barhaya* (RV. 2.23.8.) and also *Yā' no dūré taḷíto yā' árātayo*-(RV. 2.23.9). *Bṛhaspati* is also called *satyaḥ* (see RV. 2.23.11). *Sarasvatī* is said to be the destroyer of the god haters and giver of water to the earth. (see *Sárasvati devanído ní barhaya prajā'm víśvasya bṛ'sasya māyínaḥ. Utá kṣitíbhyo 'vánīravindo viṣámebhyo asarvo vājinīvati.* (RV. 6.61.3). *Sarasvatī* like *Indra*, is also to be praised in the fight with demon *Vṛtra* (see. *I'ndram ná vṛtratū'rye* (RV. 6.61.5).

At present the first god-haters are said to have decayed. The idea is that at the time when *Mitra* and *Varuṇa* are changed into water, there are many obstacles (*deva-nidaḥ*) but when *Indra* or *Agni* or electricicy or *Bṛhaspati* or *Sarasvatī* etc. are engaged in producing water, the hindering actors are destroyed and the rain-water is produced. Therefore, here all the epithets are used for the sun in the form of *Agni* or *Indra* (electricity).

*Prathamā'ḥ* : the first, plural of *prathama*. It is *sarvanāma* by *Prathamacarama*-(*Pāṇ.* 1.1.33) as an exception, *jas* is not changed into *śi*.

*Ajūryan* : decayed, from $\sqrt{jṝ}$ *vayohānau*, to decay IV.P. *Laṅ*. 3rd per. plu. Here '*ṝ*' is substituted by *u* by *Bahulaṁ chandasi* (*Pāṇ.* 7.1.103), *r* by *Uraṇ raparaḥ* (*Pāṇ.* 1.1.51); *u* is lengthened by *Rvorupadhāyā*-(*Pāṇ.* 8.2.76). It is unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Padvátīnām* : 'amongst the footed-beings. The word '*padvat*' is derived from '*pad*' with the suffix *matup* by *Tadasyā*-(*Pāṇ.* 5.2.94) ; feminine suffix '*ṅīp*' by *Ugitaśca* (*Pāṇ.* 4.1.6); *ma* of *matup* is changed into '*va*' by *Jhayaḥ* (*Pāṇ.* 8.2.10). Both the suffixes *matup* and *ṅīp* are unaccented by *Anudatau suppitau* (*Pāṇ.* 3.1.4). But here the '*matup*' suffix is accented. There is no sanction for it in *Paṇini*. The *sūtra Hrasvanuḍbhyāṁ matup* (*Pāṇ.* 6.1.76) does not apply because the word '*pad*' does not end in *hrasva*. Here the definition '*Svarvidhau vyañjanam avidyamānavad bhavati*' also does not apply which is known by the mention of '*nuṭ*' in the *sūtra*. So a *vartika* should be read on the *sūtra* (*Pāṇ.* 6.1.76). *i.e.* and that should be '*Padśabdācca matupa udāttatvaṁ upasaṇkhyānam*'.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



This word '*padvatī*' occurs five times in *Ṛgveda* in different declined forms. The meaning of this word is uncertain. *Sāyaṇa* explains as '*Padavatīnāṁ manuṣyādīnāṁ prajānām.* He says that *apāt* and *eti*, these two words are used for *Uṣas*, 'dawn' and when the dawn appears, men begin to walk about and are active. In the hymns of *Uṣaṣ*, there is a beautiful poetic description of the morning. The dawn makes the footed beings active.

*Apā't* : footless. It is B.V. Comp. The second syllable is accented by *Nañsubhyām* (*Pāṇ.* 6.2.172). The last '*a*' in *pada* disappears by *Padasya lopo'hastyādibhyaḥ* (*Pāṇ.* 3.4.138).

The word '*apāt*' indicates that the dawn has no physical form. *Sāyaṇa* is justified in explaining that the dawn is footless and is perceived by the movement of the sun and the moon. The word *prathamā* is used to show that the dawn initiates the activities of the morning. It appears that in ancient times the division of the day and night was based on the sunrise and sunset, and the time of dawn began after the close of the night, hence, the word *prathamā* is used for *uṣas*.

*Kástádvām*; "Who knows you both'. What is the idea behind it is very difficult to know, but at least it is clear that *Mitra* and *Varuṇa* are in some way related to the dawn otherwise it would be irrelevant to introduce the dawn in the context of *Mitra and Varuṇa*. In an other verse *Indra* and *Agni* are addressed with saying that she, the footless, has come before those having feet. (*Cf. I'ndrāgnī apā'diyáṁ pū'rvā'gāt padvátībhyaḥ* (RV. 6.59.6). It is just possible that there are many gods engaged in the formation of *uṣus*. The idea may be that at the time of the dawn the whole nature is enveloped in coolness (represented by Oxygen and Hydrogen, viz., *Mitra* and *Varuṇa*). It is also possible that the dew is formed at dawn, so *Mitra* and *Varuṇa* might be considered to form the dew. *Mitra, Varuṇa, Indra, Agni* and other gods, either in the original form or in a changed form are present in the dawn but it is very difficult to know her (*uṣas*) composition. So it is said that *Mitra* and *Varuṇa* are present in the atmosphere at her appearance. Whatever is bestowed by nature at this time, is wealth by which the world feels gratified. *Sāyaṇa* explains *garbha* as the Sun, which cannot be right.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Geldner explains *'garbha'* as newly born. He is right as in the morning before sunrise there is freshness and the atmosphere seems to be newly born and there is accumulation of nourishing elements in nature. It is due to this idea that early rising and morning walk are recommended in the later medical literature.

*Pípartti* : fills. From $\sqrt{pṝ}$ to fill III.P.*Ā*. Pres. 3rd. sing. (*Cf.* Gk. *pimplem*; Lat. *plere*, *plenus*; Lit. *pelti*, *pelnus*; Slav. *plunu*; Goth, *fulls*; Germ. *voll*; Eng. *full*). *'Śap'* disappears by *Juhotyādibhyaḥ ślu* (*Pāṇ.*2.4.75). *Guṇa* takes place by *Sārvadhātukārdhadhātukayoḥ* (*Pāṇ.* 7.3.84); *r* is inserted by *Uraṇ raparaḥ* (*Pāṇ.* 1.1.51), *a* in *abhyāsa* is replaced by *i* by *Artti-pipartyośca* (*Pāṇ.* 7.4.77).

*Ni'tārīt* : 'to destroy ; from *ni* $\sqrt{tṝ}$, III.P. in *aor.* 3rd per. sing. *Cf.* Lat. *termo*, *trans*; Goth. *Thairh*). *'R'* is lengthened by *Sici vṛddhiḥ parsmaipadeṣu* (*Pān.* 7.2.1); *r* is inserted by *Uraṇ raparaḥ* (*Pāṇ.* 1.1.51) ; *'iṭ'* by *Ārdhadhātukasyeḍ valādeḥ* (*Pāṇ.* 7.2.35) *'īṭ'* by *Astisico 'pṛkte* (*Pāṇ.* 7.3.96); *s* of *sic* disappears by *Ita īṭi* (*Pān.* 8.2.28) ; long *ī* by contraction between *i* and *ī* by *Akaḥ savarṇe dīrghaḥ* (*Pāṇ.* 6.1.101); here *Pūrvatrāsiddham* (*Pāṇ.* 8.2.1) does not apply because the elision of *'sic'* is *siddha* by *Sijlopa ekādeśe siddho vaktavyaḥ* (*Vā. Pāṇ.* 8.2.1). Here the sense may be that in the morning the atmosphere is filled with frost, viz, *Mitra* and *Varuṇa* and the lack of water is destroyed by the dawn. *Sāyaṇa* says that *'Anṛta'* means darkness. His explanation is not right because the relation of darkness with the joint deities *Mitra* and *Varuṇa* is not clear.

*Jārám* : 'lover'. From *Caus* of $\sqrt{jṝ}$ to decay, to wear away; with the suffix *ghañ* by *Dāra-jārau karttari ṇiluk ca* (*Vā. Pāṇ.* 3.3.20) The last syllable is accented by *Karṣ*-(*Pāṇ.* 6.1.159). *Jārayati iti jāraḥ*, 'one who causes to decay is called *jāra*. Here the sunrise is called *jāra* because he causes the dawn to wear away.

*Kanī'nām* : of maidens. From $\sqrt{kan}$, I.P. to shine; with *'ac'* by *Sarvadhātutubhyo'c* (*Vā.Pān.* 3.1.67); *Kana* (beauty) with *'kha'* (*īna*) in the sense of *'matup'*; *Kanina* (beautiful) with *ṭāp* by *'Ajādyataṣṭāp* (*Pāṇ.* 4.1.4.) *Kanīnā*, a beautiful maiden, here, the dawn'.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Sāyaṇa* and Western Scholars take this word to be genitive plural of '*kanī*' but there is no word like '*kanī*' in the *Veda*. It is therefore, better to take it as accusative singular of *kanīnā*. which gives quite good sense—*Kanīnāṁ prayantam*, doggeddly following the dawn, i.e., immediately at the heels of dawn.

Grassmann also thinks that the word is *kanīnā* and not *kanī*. (Cf. *kanyāyāḥ kanīna* ca (*Pāṇ*.4.1.116). *Pāṇini* is aware of the word *kan* also, as he substitutes *kan* in place *yuvan* and *alpa* by *Yuvālpayoḥ kananyatarsyām* (*Pān*. 5.3.64). This word *kanīnā* should be derived at first from √*kan*, to shine and then with the *taddhita* suffix *kha*. At present '*Jāraṁ kanīnām*' the sun is called *Jāra*. But this sun is not the lover of the maidens on the earth but of the dawns. So without mentioning any word for simily, it is difficult to have the meaning 'like maidens' but with the *taddhita* suffix the meaning possessed of beauty is known without any mental exercise. The dawns are very beautiful, so they are called *Kanīnāḥ*.

*Yāska*, has derived this word from √*kam*; √*nī* with *kva*; √*ni* with √*kam*; √*kan* to shine). (Nir. 4.15). (*Cf*.Zd. *kan*; Gk. *kanapse*. Angl. Sax. *hana*; Lat. *canus*, *caneo*, *candeo*; *candela*(?); Hib. *canu*. 'full moon').

At the time of *Pāṇini*, the word *Kanīnā* or *Kanīna* was totally absent in Classical Sanskrit literature, so he replace *kanīna* for *kanyā* in his *sūtra* (*Pāṇ*. 4.1.116). It seems from this that *Pāṇini* is sure about its meaning. He knows that *kanīnā* has been used in the sense of *kanyā*.

*Páśyāmasi* ; We see, (Vedic 1st. per. plu) from √*dṛś* (*paśya*) '*i*' added to '*mas*' at the end by *Idanto masi* (*Pān*. 7.1.46) (*Cf*. Zd. *pasu* ; Lat *peur;* Old Prus, *pecku;* Goth. *faihu*).

*Up-nipádyamānam* : resting—from *up-ni-* √*pad gatau* 'to go' with *śānac* in passive voice by *Laṭaḥ śatṛśānaca*-(*Pāṇ*. 3.2.124). '*Yak*' by '*Sārvadhātuke yak*' (*Pāṇ*. 3.1.67); the augment '*muk*' by *Āne muk* (*Pāṇ*. 7.2.82). The root is accented by *Dhātoḥ* (*Pāṇ*. 6.1.162). The suffix *mān* is unaccented by *Tāsye*-(*Pāṇ*. 6.1.186).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Ánavaprgṇā* : inseparable. *Na avaprgṇāni iti anavaprgṇāni, Nañ tatpuruṣa* comp. by *Nañ*. (*Pāṇ.* 2.2.6). The nom. plu. *jas* is replaced by *śi* by *Jaśśasoḥ śiḥ* (*Pāṇ.* 7.1.20); *śi* disappears by *Śeśchandasi bahulam* (*Pāṇ.* 6.1.70).

The word *avaprgṇa* is derived from *ava* √*pṛc* with the primary suffix *ta*. The accent falls on the first member of the comp. by *Tatpuruṣe*-(*Pāṇ.* 6.2.2).

*Vítatā* : diffused, extended, spread out. From *vi* √*tan vistāre*, to spread out, extended, with the suffix *ta* in *karma* by *Tayoreva*-(*Pāṇ.* 3.3.70). The augment '*iṭ*' comes as an exception before the suffix *tvā* by *Udito vā* (*Pāṇ.* 7.2.56); hence by *Yasya vibhāṣā* (*Pāṇ.* 7.2.15) the augment *iṭ* does not come. The *nasal* '*n*' disappears by *Anudātto*-(*Pāṇ.* 6.4.37). The *gati* '*vi*' is accented by *Gatiranantaraḥ* (*Pāṇ.* 6.2.49)

*Anaśváḥ* : without horse--Geldner; without rays—*Sāyaṇa*-*Avidyamānā aśvāḥ yasya sa anaśvaḥ sūryaḥ*, 'one who is without horses or rays. The comp. takes place by *Naño'styarthānāṁ bahuvrīhirvā cottarapadalopaśca vaktavyaḥ* (*Vā. Pāṇ.* 2.2.24). *N* in *nañ* disappears by *Nalopa nañaḥ* (*Pāṇ.* 6.3.73); the augment '*nuṭ*' comes by *Tasmānnuḍaci* (*Pāṇ.* 6.3.74). The last syllable of the second member is accented by *Nañsubhyām* (*Pāṇ.* 6.2.172)

Here the *arvan* (the sun) is described. In the previous *mantra* there is a fine description of the dawn, but here we have the description of the rising sun. At the time of rising, the horses or rays of the sun are very short, so the sun is called *anaśvaḥ*, *i.e.* without horses or rays. The word *anaśvaḥ* occurs three times in *Ṛgveda* (I.152.5; IV.36.1; VI.66.7). It comes in the context of the Sun, the *Ṛbhus* and the *Maruts*, respectively. In RV. IV.36.1, the chariot is described as *anaśvaḥ* and *anabhīśuḥ*. In the context of *Maruts* and *Ṛbhus* these words do not give the ordinary description of the day break but point to some important phenomenon.

(*Cf. Anaśvó jātó anabhīśúrukthyò*
*ráthastricakráḥ pári vartate rájaḥ.*
*Mahátádvo devyásya pravā'canaṁ*
*dyā'm rbhavaḥ pṛthivī'ṁ yácca púṣyatha.* (RV. IV.36.1)
*Anenó vo maruto yā'mo astv*
*anaśváscidyám ájatyárathīḥ.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Anavasó anabhīśū' rajastúr*
*ví ródasī pathyà yati sā'dhan.* (RV. VI.66.7).

The chariot is made by the *Ṛbhus* for the twin *Aśvins*, and that chariot is without horses and bridle and it moves in the middle region. By their activity of making the chariot, the *Ṛbhus* propitiated the heaven and earth. In the case of *Maruts*, the chariot *(yāma)* without horses and bridle. This description relates to the formation of water. The word '*Rajastuḥ*' is explained rightly by *Sāyaṇa* as *udakasya preṣakaḥ.*

Now the question is whether these words which occur at three places, point to the same phenomenon or to three different phenomena. It is clear that these two words '*anaśvaḥ* and *anabhīśuḥ*' are B.V. comp. and used for the chariot. The *ratha* 'chariot' is nothing but disc of the sun. In Veda, the actions of the Gods and their attributes are described in the same manner as those of human beings, for there are no other words to do so. Then the chariot of the sun without *aśva* and *anabhīśu* means that as soon the sun rises, there is neither horse nor bridle in the chariot.

In this *mantra* '*arvan*' is without horses and bridles. As a matter of fact '*arvan*' is himself a horse, then what is the idea of describing *arvan* as one without horses ? Therefore these two words '*arvan*' and '*aśva*' must have different senses here. These words are always used for the sun (see.

*Yádákrandaḥ prathamáṁ jā'yamana*
*udyántsamudrā'dutá vā púrīṣāt.*
*Śyenánsya pākṣā' hariṇásya vāhū'*
*upastútyaṁ máhi jātáṁ te arvan* (RV. 1.163.1)
*Saptá yuñjanti ráthmékacakram*
*éko áśvo vahati saptánāmā*
*Trinā'bhi cakrámajáramanarváṁ*
*yátremā' víśvā bhúvanā'dhi tasthúḥ.* (RV. I.164.2)

From these two verses it seems that as soon as the rays start from the sun, they are said to be *arvan* and when they begin to move towards the middle region, they are called *aśva.* Hence as soon as the rays start they are not supposed to have any horse, *viz.* arrow-like rays and bridle. In the present verse the *arvan* is said to be *anaśva.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Kánikradat* : bellowing. *Pāṇini* has put this word in the list of forms which are irregular. *Jayāditya* calls it an aorist form. *'Kanikradaditi' kranderluṇi cleraṅādeśé dvirvacanam abhyāsasya cutvābhavo nigāgamaśca nipātyate-Kāśikā (Pāṇ.* 7.4.65). According to Macdonell it is an intensive form. The very formation of word with reduplication shows that it is intensive prcs. part. (*śatṛ*) sing. The irregularities lie in the absense of *cutva* in *abhyāsa* and the augment *nik* in place of *nīk*. The explanation of *Sāyaṇa* also supports this view. He explains it as *'śabdayan atyarthaṁ krandayan, krander yaṅlugantāt śatari dādhartyādau nipātyate* (ŚRB I. 128.3; I.152.5*)*. Here the metre is *triṣṭup* and the *svara* is *dhaivata*, the description, therefore, pertains to the highest heaven and indicates that there is a great roar there, which is expressed by the intensive form. The accent falls on the first syllable by *Abhyastānāmādiḥ* (*Pāṇ.* 6.1.189).

*Patayat* : went. From √*pat* 'to go', X.P. ending in *'a*, with *Laṅ*, 3rd. per. sing. *Ṇic* by *Satyāp-(Pāṇ.* 3.1.25). The augment *'aṭ'* does not come due to *Na māṅyoge* (*Pāṇ.* 6.4.74*)*. Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Ūrdhvá sānuḥ* : having a high back (as a horse), high, surpassing, having an elevated edge. It is a B.V. Comp. *Urdhvaṁ sānavaḥ yasya sa ūrdhvasānuḥ sūryaḥ.* The accent falls on the first syllable by *Bahuvrīhau prakṛtyā-*(*Pāṇ.* 6.2.1). The word *ūrdhva* is itself accented on its second syllable by *Phiṣanto udāttaḥ* (Ph.S. 1.1) (*Cf.* Gk. *orthos* ; Lat. *arduus* ; Gael. *ard*). The sun is called *Ūrdhva-sānuḥ* because his rays reach upto the highest heaven.

*Acíttam* : unnoticed, unexpected, not an object of thought, inconceivable. This too is a B.V. or *Tatpuruṣa* comps. For the accent it should be read on (*Pāṇ.* 6.2.116) and (*Pāṇ.* 6.2.199). (see. V.V.R. I.Vol.I. *Saṁhitā*, p. 53—*Tatpuruṣa-bahuvrīhisamāsābhyām aubhayavidhyena vigrahe sambhavati kramaśas tatpuruṣasamāsa. Parādischandasi-*(*Pāṇ.* 6.2.199) *ityanena Bahuvrīhisamasa. Naño jar-*(*Pāṇ.* 6.2.116) *ityatropasaṅkhyānād vā svaro vyākhyātavyaḥ.*)

*Māmateyám* : darkness, from the stem *'mamatā'* with the suffix *'ḍhak* by *Striḥyo ḍhak* (*Pāṇ.* 4.1.120). *Mamatāyāḥ*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*apatyaṁ pumān iti māmateyaḥ*. The word *mamatā* is derived from '*mama*' with the suffix *tal* by *Tasya bhavastvatalau* (*Pāṇ.* 5.1.111). *Mama ityasya bhāva iti mamatā*, 'the state of being mine, sense of ownership'. In *Māmateyaḥ*, the accent falls on the last syllable by *Kitaḥ* (*Pāṇ.* 6.1.165). It is very difficult to ascertain the sense of this word. *Sāyaṇa* and others have explained it as the son of *Mamatā*.

In this connection *Sāyaṇa* gives the following legend. '*Ucathya-Bṛhaspatināmānau dvau ṛṣī āstām. Tatra Ucathyasya Mamatā nama bhāryā. Sā ca gārbhiṇī; tāṁ Bṛhaspatir gṛhītvā aramayat. Śukranirgamanāvasare prāpte garbhastham retaḥ prāvādīt, he mune ! reto mā atyākṣīḥ pūrvam ahaṁ vasāmi retaḥ saṅkaraṁ mā kārṣīḥ iti. Evam ukto Bṛhaspatiḥ balāt pratiruddharetaskaḥ san śaśāpa. He garbha tvaṁ yato retonirodham akaroḥ atastvaṁ dīrghaṁ tamaḥ prāpnuhi jātyandho bhaveti. Evam śaptaḥ Mamatāyāṁ dīrghatamā ajāyata. Sa cotpannaḥ tamovyathā agnimastauṣīt. Sa ca stutyā prītaḥ āndhyaṁ paryaharad-iti.*' (see. SRB. I.147.3). At RV. 4.4.13., *Sāyaṇa* narrates this legend with a little variation. He says '*Ucathyasya garbhiṇīṁ mamatānāmadheyāṁ bhāryāṁ tad-anujo Bṛhaspatir acakamata*'. (see its explanation also on the word *Māmateyaḥ*, RV. I.158.1,6).

"*Ucathya* and *Bṛhaspati* were the two sages. *Mamatā* was the wife of *Ucathya*. She was pregnant. *Bṛhaspati* engaged with her in a love-sport. At the time of the emission of semen, the foetus cried (O, sage ! do not spill your semen, because I am already here. If you spill it, then there would be mixture of semens. Thus addressed, *Bṛhaspati* restrained his ejaculation with effort and cursed him saying, "O foetus, since thou hast prevented the ejeculation of my semen, mayst thou be struck with persistent blindness (*dīrghaṁ tamas*) and be born stark blind. Thus cursed the child was born to *Mamatā* stark-blind. (*Dīrgha-tamas*). Being afflicted with blindness, he extolled Agni, who being pleased with him restored his sight.

"*Mamatā* was the pregnant wife of *Ucathya* and *Bṛhaspati* was the younger brother of *Ucathya*."

In this legend the word *Mamatā* is associated with the sages *Ucathya* and *Bṛhaspati* and there is also the mention of

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*Agni*. In (RV. I.152.6) *Dhenavaḥ* are related to *Māmateyaḥ*. In (RV. I.158.4) occurs the name of *Aucathya*. In the present hymn, dieties are the *twin Aśvins*. So *Aucathya* is said to be protected by the *twin Aśvins* from *Agni* in which he was thrown by '*svagarbhadāsa*' the slave of one's own embryo.

The word *Māmateya* occurs in the *Ṛgveda* only for four times, *viz*., *Māmateyam* in RV. I.147.3; 152.6; IV.4.13) and *Māmateyaḥ* in (RV. I.158.6). The verse RV. IV.4.13 occurs in TS. I.2.14.5; MS. 4.11.5; *Kāṭh*. S. 6.11. The word *Dīrghatamāḥ* occurs twice in the *Ṛgveda* (I.158.6; VIII.9.10) and only once in *Śaunaka* (20.140.5). The word *Aucathya* occurs twice in the *Ṛgveda* at (I.158.1,4). The word *Mamatā* does not occur in the *Ṛgveda* and in these contexts, there is no trace of the aforesaid legend quoted by *Sāyaṇa*. Therefore the legend cannot be accepted as valid without reliable authority.

However the legend has some allegorical importance which is generally found in the *Ṛgveda*. Here it is said that *Ucathya* and *Bṛhaspati* are two brothers. *Dīrghatamāḥ*, being born to *Mamatā*, the wife of *Ucathya*, was called *Māmateyaḥ*. As the pregnance was caused along *Ucathya*, the child was also called *Aucathya* from his father's name. Both the words *Māmateyaḥ* and *Dīrghatamāḥ* occur only once in the *Ṛgveda* (I.158.6).

Now, we have seen that *Bṛhaspati* is a form of *Agni* and the literal meaning of the word *Dīrghatamāḥ* is 'having deep darkness' as it is B.V. Comp. So it is related to the state which was in the beginning of the creation of the universe. The deep darkness must have enveloped the earth which is probably represented here by the word '*Mamatā*'. *Māmateyaḥ* means something relating to the earth. The secondary suffix '*ḍhak*' denotes not a descendant but any kind of relation which is caused by her. Therefore, *Māmateyaḥ* represents 'darkness' which was cliniging to the earth (as a child clings to its mother). Now darkness is always dispelled by Agni in form of light. This Agni or light is the god *Bṛhaspati*. *Bṛhaspati* is composed of rays. These rays are '*Pāyavaḥ*' which are mentioned in the verse (RV. I.147.3). But here *Māmateya* is said to be protected by *Dhenavaḥ*. *Yāska* has included '*dhenavaḥ*' in the atmospheric deities. So *Māmateya* also must be in the atmos-

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


phere. Further *dhenavaḥ* are said to expand their *'Ūdhan'* to protect *Māmateyaḥ*. In the context of *Mitra* and *Varuṇa dhenavaḥ* may be the *gharmas 'moisture'* suspended in a mass in the atmosphere in the shape of cloud. Generally we see that a cloud which does not rain is black. It changes into white and then it rains. So *Māmateya* may be the darkness of the cloud which is protected by an accumulated mass of *Dhenavaḥ* 'moisture' but in the context of creation of the universe, *Māmateya,* is darkness in the absense of Agni or light.

*Avantīḥ* : protecting, from √*av rakṣaṇe* 'to protect'. I.P.; with *śatṛ* by *Laṭaḥ śatṛśānacau-(Pāṇ.* 3.2.124). *Śap* by *Kartari śap* (*Pāṇ.* 3.1.68) as *sārvadhātuka* by *Tiṅśit sārvadhātukam (Pāṇ.* 3.4.113). Progressive assimilation by *Ato guṇe* (*Pāṇ.* 6.1.97). The feminine suffix *ṅīp* by *Ugitaśca* (*Pāṇ.* 4.1.6) and *'num'* by *Śapśyanornityam* (*Pāṇ.* 7.2.81). The accent on the root-syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162). The *sārvadhātuka* suffix *śatṛ* is accented by *Tāsye-(Pāṇ.* 6.1.186) and *śap* is unaccented by *Anudattau suppitau* (*Pāṇ.* 3.1.4).

*Pīpayan* : expanded ; Reduplicated aorist 3rd. per. plu. from √*pyāy vṛddhau*, 'to expand' I *Ā.* with *ṇic* by *Hetumati ca* (*Pāṇ.* 3.1.26). *Pyāy* is replaced by *pī* if followed by *liṭ* and *yaṅ* by *Liḍyaṅośca* (*Pāṇ.* 6.1.29). Though there is no *sūtra* in *Pāṇini* to replace *pyāy* in *pī*, yet from (*Pāṇ.* 6.1.29) we can know that there are two separate roots *pyāy* and *pī* having the same meaning. In the veda there occur the causative (*Ṇic*) forms of *pī* alone. *Sāyaṇa* calls it a Vedic usage without quoting the authority of *Pāṇini*. Even without *Pāṇini's* separate rule for this word, we can infer that *pī* is a separate root. So the formation of *pīpayan* is derived either from the independent root √*pī* or by *upasaṅkhyāna* on *Liḍyaṅośca* (*Pāṇ.* 6.1.29). The augment *aṭ* does not take place by *Bahulaṁ chandasyamāṅyoge'pi* (*Pāṇ.* 6.4.75), Unaccented by *Tiṅṅatiṅaḥ.* (*Pāṇ.* 8.1.28).

*Havyájuṣṭim* : delight in oblation. It is *Saptamī Tatpuruṣa* comp. *Havye juṣṭiḥ havyajuṣṭiḥ tāṁ havyajuṣṭim.* The accent on the last syllable of the first member of the comp. by *Tatpuruṣe-(Pāṇ.* 6.2.2). The word *havya* is derived from √*hu dāṇādānayoḥ*, to give, take, III.P. with *yat* by *Aco yat*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*(Pāṇ.* 3.1.97). It is accented on its last syllable by *Yato 'nāvaḥ* (*Pāṇ.* 6.1.213*)* but it is accented on its last syllable by *upasaṇkhyāna* on *Uñchādīnāṁ ca* (*Pāṇ.* 6.1.160).

Here the speaker is said to turn the interest of *Mitra* and *Varuṇa* in the *Havya* in his favour by obeisance.

*Vavṛtyām* : may (I) turn, from √*vṛt vartane* 'to turn' I.*Ā.* in Opt. (*Vidhi liṅ*) 1st per. sing. *Śap* becomes *ślu* by *Bahulaṁ chandasi (Pāṇ.* 2.4.76); reduplication by *Ślau (Pāṇ.* 6.1.10); the change of '*ṛ*' into '*a*' in reduplication by *Urat* (*Pāṇ.* 7.4.66). '*R*' which should have come *Uraṇ raparaḥ* (*Pāṇ.* 1.1.51) is dropped by *Halādiḥ śeṣaḥ* (*Pāṇ* 7.4.60*)*. the augment *'yāsuṭ'* by *Yāsuṭ parasmaipadeṣūdātto ṅicca* (*Pāṇ.* 3.4.103); *guṇa* of the radical vowel does not take place by *Kṅiti ca* (*Pāṇ.* 1.1.5). Absense of accent by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

The speaker of this verb, though not mentioned, seems to be *Agni* referred to in the previous verse as *'vidvān'*,

*Supārā'* : quickly passing of (as rain). from √p$\bar{r}$ *pālana-pūraṇayoḥ*; with the prefix '*su*' and suffix *ac* by *Nandi-(Pāṇ.* 3.1.134) after *ṇic* which drops by *Ṇeraniṭi* (*Pāṇ.* 6.4.51); *ṭāp.* the feminine suffix by *Ajādyataśṭāp* (*Pāṇ.* 4.1.4); lengthened by *Akaḥ savarṇe dīrghaḥ* (*Pāṇ.* 6.1.101).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# MITRA AND VARUNA

## [I.153.1—4]

*Ṛṣiḥ—Dīrghatmāḥ. Devatā—Mitrāvaruṇau. Chandaḥ*—1—3 *Triṣṭup, 4 Paṅktiḥ. Svaraḥ—1—3 Dhaivataḥ, 4 Pañcamaḥ.*

**Translation :**

1. O *Mitra* and *Varuṇa*, we all together, worship your greatness with offerings and salutations. And O Water-shedders, whatever your (gifts) accompanied by waters are for us—the *Adhvaryavaḥ* (the gods), as it were, carry it (to us) with their activities.
2. It is praise, unstented praise, not impulse—O *Mitra* and *Varuṇa*, that I attain to your glory. (The glory) that *Hotā* (Agni) celebrates in sacrifices. Your benevolence, O showerers of rain, wise one (*Agni*) longs for.
3. The *Aditi Dhenu* (entire vapours), O *Mitra* and *Varuṇa* swelled for (producing) water for the sake of the (divine) race (*i.e.* gods collectively) who offer oblation (*i e.* help), that *Hotā (Agni)*, the receiver of oblation, like the offering of *Manu* (sun), worshipping, sends it forth to you in the sacrifice.
4. And the rays and atmospheric *'devīḥ, i.e.* elemental) waters increasingly bestow your food on the haypy settlements. The original lord (*i.e.* the sun) of our (sacrifice) is the donor. May you both approach (him) and absorb the water-forming *(payasaḥ)* power of the bright rays.

**Grammatical and Exegetical Notes :**

*Maháḥ* : 'great; might, strong' from √*maha pūjāyām*, to

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


worship, magnify (original magh, *Cf* also *maṇh*). with the suffix *ac* by *Ajvidhiḥ sarvadhātubhyaḥ* (*Vā. Pāṇ.* 3.1.134). *Mahate pūjyate asau mahaḥ.* The suffix is accented by *Citaḥ* (*Pāṇ.* 6.1.163). (*Cf.* Gk. *me;* Lat. *magnus, mactus*; Old Germ. *miçhel*; Eng. *mickle, much*).

*Sāyaṇa* and Geldner treat this word as the adjectiv. qualifying *Mitra* and *Varuṇa* and *Swāmī Dayānanda* takes it as an adverb qualifying *yajāmahe. Sāyaṇa* has not commented on its formation. Geldner considers it to be mere stem, for he says that "*mahah wie* of *Ohne Flexion*" like often without inflection. He would have been right if the word were derived from *mah*, with the primary suffix '*asun*' by *Sarvadhātubhyo 'sun* (*Uṇ.* 4.189) but then the initial syllable of the root would be accented by *Ñni* (*Pāṇ*, 6.1.197); which is not here in the text. Here the final syllable is accented and therofore the suffix has to be *ac* and the form nominative singular.

It cannot be the plural form of '*mah*' with the suffix '*kvip*' or '*kvin*' for in that case termination cannot be accented by *Anudāttau suppitau* (*Pāṇ.* 3.1.4). It must therefore be taken as the singular form of the stem *maha* and as such it cannot qualify the dual form of *Mitra* and *Varuṇa*. Here it is used adverbially as *Swāmī Dayānanda* has suggested. The meaning may be 'we worship you magnificently' O, *Mitra* and *Varuṇa*.

*Sajóṣāḥ* : having the same satisfaction. *Sāyaṇa* derives it from √*juṣ prītisevanayoḥ*' 'to satisfy, to serve' with the suffix *asun*. It is an *upapada samāsa* ; *samānaṁ juṣante iti sajoṣasaḥ*, '*samāna*' being substituted by '*sa*' by *Samānasya chandasi-(Pāṇ.* 6.3.84). The accent is *Kṛduttarapadaprakṛti* The nom. plu. suffix *jas* is substituted by *su* by *Supām-*(*Pāṇ.* 7.1.39) (Sec. *Sāyaṇa's* commentary on RV. 1.65.1) but *Sāyaṇa's* derivation cannot be justified syntactically. In (RV. 1.65.1) the word *sajoṣāh'* qualifies '*Viśve devāḥ* and another epithet of *Viśve devāḥ* is *dhīrāḥ*. So *Sāyaṇa* has taken it as plural form but in RV. 1.118.11 when it qualifies the twin *Aśvins*, he takes it as dual and justifies it by *Pāṇini's sūtra Supām-*(*Pāṇ.* 7.3.39).

This word occurs many times in the *Ṛgveda*, and *Sāyaṇa*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


explains it differently at different places. As a matter of fact, two stems of this word are used in RV.; One ending in *asun* (see 8.35.1; 2.31.2 etc.) and other in *ghañ* (see 1.65.1; 72.6; 6.2.3; 3.62.2). The accent remains on the same. So this word *sajoṣāḥ* is the plural form of the word *sajoṣaḥ* but not of *sajoṣas* of which the plural form is *sajoṣasaḥ* which is used in (RV. 3.31.2; 5.54.6; 10.35.11; 1.43.3; 131.1; 136.4, etc.). The dual form *sajoṣau* of the word *sajoṣa* is also found in RV. 3.62.2). Taking into consideration all the contexts we think, that the word is used, not so much to denote some specific qualification of the diety, but to indicate their activity.

*Ghṛtasnū* : Those who distil water, from √*snu* 'to flow, distil' II.P. with the primary suffix '*kvip*' by *Kvip ca* (*Pāṇ* 3.2.76). The accent on the root by *Gatikārakopapadāt kṛt* (*Pāṇ.* 6.2.139). The absence of augment *tuk* which should have come by '*Hrasvasya piti kṛti tuk*' is a vedic exception. On this we have the authority of *Patañjali viz. Sarve vidhayaś chandasi vikalpayante.* The use *Ghṛtaih ghṛtasnū* is idiomatic. Here *Mitra and Varuṇa* are said *ghṛtasnū* because they flow in the form of water.

*Asmé* : Ours, Gene-plural of *asmad.* The suffix *ām* is substituted by *śe* by *Supām-*(*Pāṇ.* 7.1.39). Here the pronoun *asme* is used for gods

*Adhvaryávaḥ* : 'sacrificers', *adhvaraṁ yunakti iti adhvaryuḥ*; from *adhvara* √*yā prāpaṇe* 'to get' with the primary suffix '*ku*' by *Mṛgayvādayaśca* (*Uṇ.* 1.37). The accent falls on the second member of the word ending in *kṛt* by *Gatikārako-*(*Pāṇ.* 6.2.139). Here the *ahdvaryavaḥ* are said to propitiate (*i.e.* assist) *Mitra* and *Varuṇa* with their activity. The other gods are *adhvaryavaḥ* who are engaged in the formation of water.

*Prástutiḥ* : praise, euloguism; from √*stu stutau* 'to praise' with suffix *ktin by Śruyajistubhyaḥ karaṇe* (*Vā. Pāṇ.* 3.3.94), *stūyate anena iti stutiḥ.* The preposition '*pra*' is prefixed by *Kugatiprādayaḥ* (*Pāṇ.* 2.2.18). *Prakarṣeṇa stutiḥ prastutiḥ* high flown praise. Here the *gati* '*pra*' (which is accented by *Nipātāḥ ādyadattāḥ*) remains acceeted by *Tādau ca niti kṛtyatau* (*Pāṇ.* 6.2.50).

***Práyuktiḥ*** : impulse, motion, setting in motion, √*yuj* to

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


set in motion, with the suffix *ktin* by *Striyāṁ ktin* (*Pāṇ.* 3.3. 94). *Yujyate sā yuktiḥ*, 'which is set in motion is *yuktiḥ*', *prakarṣeṇa yuktiḥ prayuktiḥ.* The preposition prefixed by *Kugatiprādayaḥ* (*Pāṇ.* 2.2.18). The *gati pra* retains the accent as before.

*Suvṛktiḥ* : unstinted, excellent praise ; from √*vṛj varjane* 'to attract' with the suffix *ktic* by *Kta-kticau ca saṃjñāyām* (*Pāṇ.* 3.3.174). *Varjanaṁ vṛktiḥ, suṣṭhu vṛktiḥ yasya saḥ suvṛktiḥ,* having great attraction or evoking unstinted praise. The compound by *Anekam anyapadārthe* (*Pāṇ.* 2.2.24). The last syllable of the second member is accented by *Citaḥ* (*Pāṇ.* 6.1.163) and in the compound also the same accented by *Nañsubhyām* (*Pāṇ.* 6.2.172). It qualifies the subject of the finite verb *'ayāmi'* the subject seems to be *hotā* (Agni) occuring in the next *pāda.*

*Anákti* : to prepare, cause to appear, make clear ; from √*añj* VII.P. (*Cf* Lat. *ungo.*).

*I'yakṣan* : longing for. *Desid.* of √*yaj*, participle, (irregular *samprasāraṇa* in *abhyāsa.*

*Pīpā'ya* : expanded. Perfect. 3rd. sing. from √*pyāy vṛddhau* 'to expand. *Pyāy* is substituted by *pī* by *Liḍyaṅośca* (*Pāṇ.* 6.1.29)'.

*Saparyán* : worshiping, from √*sapur pūjāyām* 'to worship' with the suffix *śatṛ*; *yak* by *Kaṇḍvādibhyo yak* (*Pāṇ.* 3.1.27). Progressive assimilation by *Ato guṇe* (*Pāṇ.* 6.1.97). The suffix *yak* is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). *Śatṛ* is unaccented by *Tāsye*-(*Pāṇ.* 6.1.186).

*Rātáhavyaḥ* : by whom oblation is offered, *rātaṁ havyaṁ yena sa rātahavyaḥ.* B.V. Comp. by *Anekamanyapadārthe* (*Pāṇ.* 2.2.24). In the first member of the comp. the suffix *'ta'* is accented by *Ādyudāttaśca* (*Pāṇ* 3.1.3) and this accent is retained by *Bahuvrīhau prakṛtyā pūrvapadam (Pāṇ.* 6.2.1).

Here Agni may be called *'rātahavyaḥ'* as the oblation is offered by him in the form of heat and light for the formation of water. The combination of the elements is required for the formation of water is affected by *Agni* (electricity or heat). Possibly the word *'mānuṣāḥ'* denotes the rays of the sun that change into electricity and turn the elements into water. The word *'mānuṣāḥ* is formed from the stem *'manu'* with the suffix *'aṅ'*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



by *Manorjātau*-(*Pāṇ.* 4.1.161). The suffix *añ* does not denote a descendant but indicates the birth of the rays. In the *Ṛgveda* *manu* is the sun, hence the rays issuing from the sun are called *mānuṣāḥ*.

*Mānuṣa* it nothing but *Agni*, who in the form of electricity or heat is called *rātahavya*.

*Vikṣú* : in the settlements, in the houses ; from, √*viś praveśane*, to enter, enter in or settle down on, to pervade, VI.P. with the suffix '*kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). This suffix disappears by *itsaṇjñā*; *ś* in *viś* is changed into *ṣ* by *Vraśca-bhrasjasṛjamṛjayaja-rāja-bhrāja-cchaśāṁ ṣaḥ* (*Pāṇ.* 8.2.36). This is again changed into '*k*' foilowed by loc. plu. *su* by *Saḍhoḥ kaḥ si* (*Pāṇ.* 8.2.41). *Viśati yasyāṁ sā viṭ tāsu vikṣu*, in which entered is called '*viṭ*' settlement. (*Cf.* Gk. *ockos*, Lat. *vieuz*, Lith. *veszeti* ; Slav. *visi* ; Goth. *weihs*, Angl. Sax. *wic*, Germ, *wich*, *weich-bild* : also *Cf Zd. vis-paiti*; Lith, *vesz-paits*). The suffix *su* is accented by *Sāvekācastṛtīyādirvibhaktiḥ* (*Pāṇ.* 6.1.163).

*Mádyāsu* : Intoxicating, gladdening, lovely, from √*mad* *Cf.* √*mand* IV.P. (Ved. also I.P.*Ā. Madati, madate*), with the suffix '*yat*' by *Gada-mada-cara-yamaścānupasarge* (*Pāṇ.* 3.1.100). The accent falls on the root by *Yato'nāvaḥ* (*Pāṇ.* 6.1.213). In feminine the suffix *ṭāp* is added ; and the vowel is lengthened by *Akaḥ savarṇe dīrgaḥ* (*Pāṇ.* 6.1.101). In the case of *dīrgha*, the accent will be on the same by *Ekādeśa udāttenodāttaḥ* (*Pāṇ.* 8.2.5). It qualifies *vikṣu* the gladdening abodes (of *Mitra* and *Varuṇa*).

*Pīpayanta* : caused to get, 3rd per plu—reduplicated aorist form of √*pā pāne*, to get; *ṇic* by *Hetumati ca* (*Pāṇ.* 3.1.26), The augment '*yuk*' by *Sācchāsāhvā*-(*Pāṇ.* 7.3.37) *caṅ* by *Ṇiśri*-(*Pāṇ.* 3.1.48). The penultimate vowel is shortened by *Ṇau caṅy upadhāyā hrasvaḥ* (*Pāṇ.* 7.4.1) ; '*ā*' in *abhyāsa* is changed into '*i*' by *Sanvallaghuni*-(*Pāṇ.* 7.4.93) this '*i*' is lengthened by *Dīrgho laghoḥ* (*Pāṇ.* 7.4.94). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28). The augment *aṭ* does not come by *Bahulaṁ chandasy amāṅyoge 'pi* (*Pāṇ.* 6.4.75) *Ātmanepada by Ṇicaśca* (*Pāṇ.* 1.3.74).

*Devī'ḥ* : devine, Nom. Plu. *Pūrvasavarṇa. dīrgha* takes place by *Vā chandasi* (*Pāṇ.* 6.1.106).

*Dán* : given, *Sāyaṇa* derives it from √*dā dāne*, III.P.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



with the suffix *śatṛ* (Vedic absense of reduplication, vedic *ārdhadhātukatva* for dropping of *ā*. But it is better to derive it with the *Auṇādika* suffix *kanin*. "*Ā*" drops by *Āto lopa iṭi ca* (*Pāṇ.* 6.4.64.).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# VISHNU

[I.154.1—6]

*Ṛṣiḥ—Dīrghatamāḥ* ; *Devatā—Viṣṇuḥ* ; *Chandaḥ—Triṣṭup* ; *Svaraḥ—Dhaivataḥ.*

**Translation:**

1. I will proclaim the heroic powers of *Viṣṇu* (sun) who has stretched over the terrestrial regions, who, the far-reaching one, triply striding has established the upper dwelling.
2. *Viṣṇu* is praised for his heroic power like a mountain dwelling formidable beast wandering at will. In his three wide strides dwell all the worlds.
3. Let the ambitious thought go forth for *Viṣṇu,* cloud-dwelling, wide-pacing, showerer (of bounties), who alone with but three steps has pervaded this vast, far-extended dwelling place.
4. Whose three never-weakening mellow steps rejoice in their inherent power. Who, the *Tridhātu,* alone has supported the earth and heaven—(*nay* even) all the worlds.
5. May I attain to that lovable abode of his, where the *Maruts,* longing for the gods, rejoice. In the highest step (heaven) there is a spring of sweetness which is so closely connected with wide-striding one.
6. We long to go to those obodes of you two (*Indra* and *Viṣṇu*) where there are many-pronged (divergent) swift rays. There surely brilliantly shines that highest step of *Viṣṇu,* the wide-striding showerer.

**Grammatical and Exegetical Notes :**

*Ṇúkam* : now. In *pada*-text, there *nu* and *kam* are shown

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



separately. *Sāyaṇa* is of opinion that though they are two particles yet both of them are used in the sence of only *nu* 'now'. *Yāska* has suggested them as a joint *nipāta.* (See. *Navottarāṇi padam,* Nir. 3.13). Macdonell says that this particle *i.e. kam*) as an '*ind.*' always follows *nú, sú* or *hí* (Ved. Gram p. 225.2). As a matter of fact, these two particles should be conjointly read in the *pada* text because they are not two but only one and this view is supported by the accent, as only *nu* is accented. All particles are accented on the first syllable by *Nipātā ādyudāttāḥ.* Therefore, the unaccented *'kam* forms part of the full particle *nukam.* Had it been an independent particle it would have been accented.

*Vīryā'ṇi* : heroic power, strength; Acc. plu of *vīrya.* The word *vīrya* is derived from √*vīra vikramaṇe* X.*Ā.*; *ṇic* by *Satyāpapāśa-*(*Pāṇ.* 3.1.25), *dhātu saṇjñā* by *Sanādyantā dhātavaḥ* (*Pāṇ.* 3.1.32*)*; the suffix *yat* by *Aco yat* (*Pāṇ.* 3.1.97) the elision of *ṇic* takes place by *Ṇeraniṭi* (*Pāṇ.* 6.4.51). The suffix bears the independent *svarita* accent by *Titsvaritam* (*Pāṇ.* 6.1.185). It may also be derived from the stem *vīra* with the secondary suffix *yat* by *Tatra sādhuḥ (Pāṇ.* 4.4.98). In that case the accent is the same (*vide Kāśikā—Vīryam iti yat pratyāṇtam, tatra yato'nāva iti ādyudāttatvam na bhavatītyetadeva, vīryagrahaṇaṁ jñāpakam. Tatra hi sati pūrveṇaiva siddhaṁ syāt, Vīrvīryau ca (Pāṇ.* 6.2.120).

*Vocam :* to proclaim, from √*vac paribhāṣaṇe* to proclaim, II.P. in the 1st per. sing. of *aor.* In *Luṅ* (*aor.*) *'cli'* is substituted by *'aṅ'* by *Asyativaktikhyātibhyo'ṅ* (*Pāṇ.* 3.1.52). The augment *'um'* by *Vaca um (Pāṇ.* 7.4.20), this augment *'um'* comes after *'va'* by *Midaco'ntyātparaḥ* (*Pāṇ.* 1.1.47); *guṇa* takes place by *Ādguṇaḥ* (*Pāṇ.* 6.1.87); *'mi'* of first person is substituted by *'am'* by *Tasthasthamipāṁ tāntantāmaḥ* (*Pāṇ.* 3.4.101); *pararūpa* by *Ato guṇe* (*Pāṇ.* 6.1.97).

*Pā'rthivāni* : terrestrial ; from *pṛthivī* with suffix *aṇ* by *Tasyedam* (*Pāṇ.* 4.3.120) ; the initial syllable of *pṛthivī* takes *vṛddhi* by *Taddhiteṣvacāmādeḥ* (*Pāṇ.*7.2.117) ; the last vowel of the stem drops by *Yasyeti ca* (*Pāṇ.* 6.4.148). *Pṛthivyāḥ idam iti pārthivam,* 'pertaining to the earth'. The suffix is accented

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Vimame* : measured, from *vi √mā māne,* to measure, III, *Ā.*; *Liṭ* in 3rd. per. sing. The suffix 3rd. per. sing. 'ta' is substituted by '*eś*' by *Liṭastajhayoreśirec* (*Pāṇ.* 3.4.81). *Ā* of *anabhyāsa* drops by *Āto lopa iṭi ca* (*Pāṇ.* 6.4.64). Unaccented by *Tiṅṅatiṅaḥ.* But *Tiṅṅatiṅaḥ* is prohibited by *Yadvṛtānnityam* (*Pāṇ.* 8.1.66) : again this *sūtra* is superseded by *Tini codāttavati* (*Pāṇ.* 8.1.71). *Sāyaṇa* takes it to mean *nirmitavān* 'made' and Macd. measured out. The root *√mā* does mean 'to measure' but with the prefix '*vi*' it may mean 'to make'. Macd. has said that *Viṣṇu* measured the terrestrial regions. But this sense does not appear to be correct because there is only one earth and the mantra has '*pārthivāni rajāṇsi*' in plural. *Sāyaṇe* takes *pārthivāni* to denote all the three worlds, but then the words *uttaram* and *sadhastham* which denote the atmosphere and heaven, would become redundant or loose their significance. Therefore, *rajāṇsi* should not be translated as regions. They are the rays of the sun which are qualified by *pārthivāni.* Thus they are the rays of sun in the atmosphere close to the surface of the earth which is full of dust particles. Hence the rays are called *pārthivāni* or terrestrial or relating to the earth. The heroic deed of *Viṣṇu* consists in the phenomenon that his rays when reach the atmosphere close to the earth's surface become very strong and severely hot. They are not so severe in the other two regions.

*Askabhāyat* : made stable or made firm ; from *√skambh* or *skabh* (prob. a mere phonetic variety of *√stambh.* V. IX P. ; here *śnu* or *śnā* is substituted by *śāyac* by *Chandasi śāyajapi* (*Pāṇ.* 3.1.84) in vedic usage only. Though this substitution takes place when followed by the imperative 2nd per. sing. termination '*hi*', we have to apply the *sūtra Vyatyayo bahulam* (*Pāṇ.* 3.1.85) wherever the use of this root occurs in the veda. Application of *Tiṅṅatiṅaḥ* (*Pāṇ.* 8 1.28) is superseded by *Yadvṛtānnityam* (*Pāṇ.* 8.1.66). Hence it is accented by *Luṅlaṅ*— (*Pāṇ* 6.4.71).

*U'ttaram* : atmosphere ; *ut* with the suffix *tarap* by *Dvivacana*—(*Pāṇ* 5.3.57). Generally the word *uttara* is used for

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



the *middle region* and *uttama for heaven*. But here *Viṣṇu* is said to make stable *uttaraṁ sadhastham*. In the Vedas, sometimes two worlds (heaven and earth) are mentioned. Here *uttaraṁ sadhastham* is one region. The word *uttara* is an adjective and is used to show that though *Viṣṇu* is everywhere yet he made stable only the heaven which is higher or upper in relation to the earth.

*Sadhástham* : standing together ; from √*sthā gatinivṛtau* 'to stand' I.P. ; with the suffix '*ka*' by *Supi sthaḥ* (*Pāṇ.* 3.2.4.) and is compounded with *saha*. *Saha tiṣṭhatīti sadhasthaḥ taṁ sadhastham* 'one who stands together' *ā* in *sthā* drops by *Āto lopa iṭi ca* (*Pāṇ.* 6.4.64). *Saha* is substituted by *Sadha* in vedic use, if followed by *sthā* by *Sadhamādasthayośchandasi* (*Pāṇ.* 6.3.94). Here by *Thāthaghañ-*(*Pāṇ.* 6.2.144) the last syllable of the comp. should have been accented but the rule does not apply as the first member is finally accented by *Pūrvāntaścāpi dṛśyate* (*Bhāṣyavārtika, Pāṇ.* 6.2.199), (*Sthā. Cf.* Gk. *i-stanai* ; Lat. *stare* ; Lith. *stoti* : Slav. *stāti* : Germ. *stan, stehen* ; Eng. *stand*).

*Vicakramāṇáḥ* : striding vigorously ; from √*kram pādavikṣepe*, to stride I.P. with the preffix '*vi*' which makes the root *ātmanepada* by *Veḥ pādviharaṇe* (*Pāṇ.* 1.3.41), with the suffix '*yaṅ*' by *Dhātorekāco halādeḥ kriyāsamabhihāre yaṅ* (*Pāṇ.* 3.1.22) ; *dhātusaṁjñā* by *Sanādyantā dhātavaḥ* (*Pāṇ.* 3.1.32) reduplication by *Sanyaṅoḥ* (*Pāṇ.* 6.1.9), *abhyāsa saṁjñā* by *Pūrvo'bhyāsaḥ* ; the initial consonant of *abhyāsa* remains by *Halādiḥ śeṣaḥ* (*Pāṇ.* 7.4.60) ; *k* is changed into *c* by *Kuhoścuḥ* (*Pāṇ.* 7.4.62) ; *yaṅ* drops by *Yaṅo' ci ca* (*Pāṇ.* 2.4.74) ; *n* into *ṇ* by *Aṭku-* (*Pāṇ.* 8.4.2) ; the last syllable of the suffix is accented by *Gatikārako-*(*Pān.* 6.2.139) and *Citaḥ* (*Pāṇ.* 6.1.163). It is also derived with *kānac* by *Liṭaḥ kānajvā* (*Pāṇ.* 3.2.106). In the intensive sense it means striding vigorously. The word is not formed by a perfect participle (*kānac*) as is supported by western scholars.

*Uruqāyáḥ* ; wide ; from √*gā gatau* 'to go' I.*Ā.* with the suffix *aṇ* by *Karmaṇyaṇ* (*Pāṇ.* 3.2.1.) ; '*yuk*' by '*Āto yuk-*(*Pāṇ.* 7.3.33). The last syllable of the second member is accented by *Gatikārakopapadāt kṛt* (*Pāṇ,* 2.2.139). According to *Pāṇini*,

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



it is from √*gā gatau* 'to go' by *Gāpoṣṭak* (*Pāṇ.* 3.2.8) and by *Kṛto bahulam* (*Bhāṣ. Vā Pāṇ.* 3.3.113), the augment *tuk* does not take place.

*Sāyaṇa, Swāmī Dayānanda, Bhatta Bhāskara. Skanda, Durga, Veṅkaṭa Mādhava* take it to be a B.V. Comp. According to them *gāya* is form √*gā* with *ghañ* in *bhāva* by *Bhāve (Pāṇ.* 3.3.18), and is interpreted as *ururbahurgāyaḥ stutiryasya* (S.D.V.S 6.3). *Urugāyasya mahāgateḥ* (Nir. 2.7); *bahustutiḥ* (SRB. IX.62.13).

*Urugāyaḥ* is the epithet of *Viṣṇu*, who is the sun god. There are many kinds of movements of *Viṣṇu*. He is followed by many gods when he comes to the atmosphere and the earth. As his rays reach far and wide, he is called 'wide-striding' god.

*Tredhā'* : triply ; from *'tri'* with the secondary suffix *'dhā'* by *Saṅkhyāyā vidhārthe dhā* (*Pāṇ.* 5.3.42); substituted by *'Edhāc'* by *Edhācca* (*Pāṇ.* 5.3.46); *'i'* in *'tri'* drops by *Yasyeti ca* (*Pāṇ.* 6.4.148). The last syllable is accented by *Citaḥ* (*Pāṇ.* 6.1.163).

*Stavate* : praised, from √*stu stutau* 'to praise' in pass. Pres. 3rd per. sing; is sung or praised. Here *śap* instead of *yak* takes place in passive by *Vyatyayo bahulam (Pāṇ.* 3.1.85). Unaccented by *Tiṅṅatiṅaḥ (Pāṇ.* 8.1.28).

*Mṛgáḥ* : beast from √*mṛga anveṣaṇe* 'search' X.P. with the suffix *'ac'* by *Ajapi sarvadhātubhyaḥ* (*Bhāṣ. Vā. Pāṇ.* 3.1.34). *Ṇic* drops by *Ṇeraniṭi* (*Pāṇ.* 6.4.51). The suffix is accented by *Citaḥ (Pāṇ.* 6.1.163).

*Bhīmáḥ* : dreadful; from √*bhī bhaye* 'to fear' with *'ac'* by *Bhiyaḥ ṣugvā (Uṇ.* 1.148) or *Bhīmādayo apādāne* (*Pāṇ.* 3.4.74). *Vibheti yasmāt saḥ bhīmaḥ* 'from whom one fears'. Every body dreads a wild beast. Here the violent sun is compared to a wild beast.

*Kucaráḥ* : that wanders at will ; *kva ayam na caratīti kucaraḥ* 'where does he not go?' *i.e.* he goes everywhere at will. From √*car gatibhakṣaṇayoḥ* 'to go', to 'eat' I.P. with the suffix *ṭa* by *Careṣṭaḥ (Pāṇ.* 3.2.16). *Kutsitaścarati iti kucaraḥ*, 'one who wanders awkwardly'. The last syllable of the second member is accented by *Gatikārakopapadāt kṛt* (*Pāṇ.* 6.2.139).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Girisṭhā'ḥ* : dwelling in the mountain (cloud) : is derived from √*sthā gatinivṛtau* 'to stand' or 'to dwell' I.P. with the suffix *vic* by *Āto maninkvanipaśca* (*Pāṇ.* 3.2.74). It forms a compound with *giri* in the locative *Tatpuruṣa. Girisu tisṭhatīti girisṭhaḥ te. S* is changed into *ṣ* by *Ādeśapratyayayoḥ* (*Pāṇ.* 8.3.59). The second member is accented by *Gatikārakopapadāt kṛt* (*Pāṇ.* 6.2.139).

*Triṣú* : in three. The suffix is accented by *Ṣaṭtricaturbhyo halādiḥ* (*Pāṇ.* 6.1.179).

*Vikrámaṇeṣu* : in strides, from *vi* √*kram pādavikṣepe*, to stride; with the suffix *lyuṭ* by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). *Kra* is accented by *Liti* by (*Pāṇ.* 6.1.187).

*Adhikṣiyánti* : dwell, from *adhi* √*kṣi nivāsagatyoḥ*, VI.P. in 3rd per. plu. It would have unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28), but this *sūtra* is superseded by *Yadvṛttānnityam.* The *gati adhi* is unaccented by *Tini codāttavati* (*Pāṇ.* 8.1.71). Hence the suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Girikṣite* : 'for one who dwells in the cloud' from √*kṣi nivāsagatyoḥ*, VI P. with the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76) forming a compound with *giri* in Locative singular. *Girau kṣiyatīti girikṣit tasmai girikṣite.* The augment *tuk* comes by *Hrasvasya piti kṛti tuk* (*Pāṇ.* 6.1.69). The second member is accented by *Gati-*(*Pāṇ.* 6.2. 139).

*Práyatam* : far extended ; is derived from √*yat prayatne* to stretch, I.*Ā* ; with the suffix *ac* by *Ajapi sarvadhātubhyaḥ* (*Bhāṣ. Vā. Pāṇ.* 3.1.134). The *gati* is accented by *Gatiranantaraḥ* (*Pāṇ.* 6.2. 49) and *pra* is accented by *Nipātā ādyudāttāḥ.* (Ph. S.)

*Akṣīyamāṇā* : 'not failing' is *Nañ tatpuruṣa* comp. by *Nañ* (*Pāṇ.* 2.2.6); *na kṣīyamāṇā iti akṣīyamāṇā*). The word *kṣīyamāṇā* is vedic Nom. plu. The suffix *'śi'* is dropped by *Śeśchandasi bahulam* (*Pāṇ.* 6.2.70). From √*kṣi kṣaye*, I.P.; with the *śānac* in passive by *Laṭaḥ śatṛ-śānacau-*(*Pāṇ.* 3.2.124), *yak* by *Sārvad ātuke yak* ; *muk* by *Āne muk*, *ṇ* by *Aṭkupu-*(*Pāṇ.* 8.4.2.), *i* in *kṣi* is prolonged by *Akṛtsārvadhātukayordīrghaḥ* (*Pāṇ.* 7.4.25). A is accented by *Tatpuruṣa-*(*Pāṇ.* 6.2.2).

*Tridhā'tu* : consisting of three minerals. A *samāhāradvandva. trayāṇāṁ dhātūnāṁ samāhāra iti tridhātu.* The first syllable of the second member is accented by *Parādiśca* (*Bhāṣ. Vā. Pāṇ.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



6.2.199). *Viṣṇu* is famous for his three steps. And he is *tridhātu* also, so it seems that there is some relation between *tridhātu* and *tripada* of *Viṣṇu*. Macdonell says that *tridhātu* is used in the adverbial sense of *tredhā*. But *dhā* in *tredhā* is a suffix but in *tridhātu* the second member is not *dhā* but *dhātu* which is derived from √*dhā* and the word is a *samāhāra dvandva*.

It seems that the rays of the sun have some sort of affinity with three minerals. This requires further investigation. *Dhātu* also means humour. *Tridhātu* are the three humours *vāta*, *pitta* and *kapha*. *Viṣṇu's* rays keep a balance between these humours and thus maintain the life in all the worlds. Disturbance in these humours produces disease, shorten life and even causes death.

*Pā'thas* : middle region ; from √ *pā pāne* 'to drink', II. P. with *asun* and with augment *'th'* by *Udake thuṭ ca* (*Uṇ.* 2.204). It also means *anna* by *Anne ca* (*Uṇ.* 2.205).

*Yāska* includes *'pāthas'* in the list of *pada* (Nigh. Chap. IV). In the forth chapter of *Nighaṇṭu*, there are mostly such words whose grammatical formation is not known (*anavagatasaṇskāra*) and which have more than one meaning (*anekārtha*). *Yāska* has given three meanings of the word *Pāthas*:—1. *Antarikṣa* 'middle region', 2. *Udaka* 'water and 3. *Annam* 'food' (Nir. 6.7.). He has explained the word *pāthas* which means the middle region by the word *path*. He says "*Panthāḥ patatervā padyatervā panthatervā* (Nir. 2.28), that is to say, he derives it from √*pat* 'to fall', √*pad* to step', √*panth* 'to go'. By contamination the word *Pantha* is derived from these three roots, and so *pāthaḥ* also. In all these cases the suffix is *asun* and the radical initial syllable is accented by *Ñni-*(*Pāṇ.* 6.1.197).

*Devayávaḥ* : those who desire gods ; from the denom. root √*devaya* with the suffix *'u'* by *Kyācchandasi* (*Pāṇ.* 3.2.170). *Devān ātmanaḥ icchatīti devayati*, here *'a'* in *devaya* is not changed into *'i'* by *Kyaci ca* (*Pāṇ.* 7.4.33) because the application of this *sūtra* is prohibited by *Na chhandasyaputrasya* (*Pāṇ.* 7.4.35). The last *'a'* in *devaya* drops by *Ato lopaḥ* (*Pāṇ.* 6.4.48). Here the suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

The word qualifies *'naraḥ'*, as we have seen that *'pāthaḥ'*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


is the middle region and *naraḥ* are *devayavaḥ* and said to rejoice, so *naraḥ* are the *Maruts*. The *Maruts* have been called *naraḥ* very often in *Ṛgveda*. According to Macdonell *'yatra'* denotes the heaven and *'naraḥ'*, the pious men who dwell in the heaven. But the *Maruts*, who are *'naraḥ'* belong to the middlo region. Therefore, Macdonell's explanation is not acceptable. Nowhere is word *naraḥ* used in the sense of souls. It always signifies *Maruts* in the passages such as (RV. I.21.2; I..23.11; I.37.6). *Sāyaṇa* has also explained *naraḥ* as *Maruts* (see SRB. I.23.11; I.37.6 etc.).

It is now clear that the *Maruts* with the help of other gods like *Mitra* and *Varuṇa*, assist in the formation of the cloud. The *Maruts* being mobile, require the help of other immobile gods for making the cloud. Hence they are called *'devayavaḥ'* here.

*Aśyām* : 'may I obtain' ; from √*aś vyāptau* 'to encompass' : V.*Ā*. in Opt. 1st. per. sing. The *vikaraṇa* drops by *Bahulaṁ chandasi* (*Pāṇ*. 2.4.73); change to *Parasmaipada* by *Vyatyayo bahulam* (*Pāṇ* 3.1.85). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ*. 8.1.28).

*Urukramásya* : 'of wide striding one'; from √*kram pādavikṣepe* 'to stride' ; I.P.; with the suffix *ac* by *Nandigrahi-* (*Pāṇ*. 3.1.134), *uru krāmatīti urukramaḥ tasya urukramasya*. The last syllable of the second member is accented by *Thātha-* (*Pāṇ*. 6.2.144). This is also one of the exclusive epithets of *Viṣṇu* and *Indrāviṣṇū*.

*Bándhuḥ* : friend; from √*bandh bandhane* 'to connect' ; IX.P. ; with the suffix *u* by *Śīṛsvṛ-*(*Uṇ*. 1.10). *Badhnāti sa bandhuḥ*, one that connects is called *bandhuḥ* 'friend'. (*Cf*. Zd. *band*; Gk. *pentheros*; Lat. *Foedus*. *fides*; Lit. *bendras*; Goth. Angl. Sax. *bindan* ; Germ. *binden* ; Eng. *bind*);

Here *utsa* 'well' is called *bandhu*. The sun is *utsa* 'well' which is full of honey. His rays are honey and he is *bandhu* because he is the friend or supporter of all.

*Vā'stūni* : 'abodes', the site or foundation of a house, dwelling places. habitations ; from √*vas nivāse* 'to dwell' ; with the suffix *'tun'* by *Vaseragāre nicca* (*Uṇ*. 1.70). The initial radical syllable is accented by *Ñni-*(*Pāṇ*. 6.1.197).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*Uśmasi* : 'desire' ; from √*vaś kāntau* 'to desire' ; II.P. ; with *Laṭ* 1st. per. plu. The plu. suffix '*mas*' is *sārvadhātuka* by *Tiṅśit sārvadhātukam (Pāṇ.* 3.4.113) ; the root √*vaś* takes *samprasāraṇa* by *Grahijyā-(Pāṇ-*6.1.16) followed by *ṅit* suffix, *mas* is *ṅit* by *Sārvadhātukamapit* (*Pāṇ.* 1.2.4). The suffix *mas* ends in '*i*' by *Idanto masi* (*Pāṇ.* 7.1.46). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8 1.28).

*Gámadhai* : 'to go', *dat,* inf. ; from √*gam gatau* 'to go' with suffix *adhain* by *Tumarthe-(Pāṇ.* 3.4.9). The radical initial syllable is accented by *Ñni-*(*Pāṇ.* 6.1.197).

*Bhū'riśṛṅgāḥ* : having many offshoots, many horned. It is a B.V. Comp. *Bhūrīṇi śṛṅgāṇi yāsu tāḥ bhūriśṛṅgāḥ.*

*Bhūri* from √*bhū sattāyām,* to be' ; I.P. ; with the suffix *krin* by *Adiśadibhū-*(*Uṇ.* 4.65). *Bhavatīti bhūriḥ.* *Śṛṅga,* from √*śri;* √*śṝ;* √*śam;* √*gam* with *śaraṇa* or *śiraḥ* (Nir, 2.7).

The word *bhūri* is accented on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197). The accent remains on the same in the B.V. Comp. by *Bahuvrīhau prakṛtyā pūrvapadam* (*Pāṇ.* 6.2.1).

Here the *gāvaḥ* 'rays' are said to be possessed by many offshoots. The sense this word has is that the god *Viṣṇu* or the *sun* is possessed of various kinds of rays.

*Ayā'saḥ* : 'swift' ; from √*i gatau* 'to go', II.P. ; with the suffix *ās* by *Inaścāsiḥ* (*Uṇ.* 4.222). *Eti prāpnotīti ayāḥ,* 'one that goes.' The suffix is initially accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Sāyaṇa* derives it from √*ay gatau,* 'to go' with the suffix *ac* by *Ṅandigrahi-*(*Pāṇ.* 3.1.134). *Swāmī Dayānanda* also has followed *Sāyaṇa.* But that derivation does not seem to be correct. Macdonell is right in deriving it from √*i gatau* 'to go' with '*ās*' as *Uṇādi.* He says the form '*ayāsaḥ*' is understood as a Nom. plu. of '*aya*' (from √*i* to go) by *Yāska* who explains as *ayanāḥ* 'moving', and by *Sāyaṇa* as '*gantāraḥ*' goers *ativistṛtāḥ* 'very wide-diffuse ; but the occurrence of the acc. sing. *ayāsam,* the gen. plu. *ayāsām.* as well as the acc. plu. *ayāsaḥ* indicates that the stem is *ayās,* while its use as an attribute of the *Maruts,* shows that the meaning must be active, swift, nimble. (see Vedic Reader for students, p. 36).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# VISHNU

[I.155.1—6]

*Ṛṣiḥ—Dīrghatamāḥ ; Devatā—Viṣṇuḥ ; Chandaḥ—Triṣṭup ; Svaraḥ—Dhaivataḥ.*

**Translation :**

1. Commend your draught of water and offer praise to the valliant *Viṣṇu*, the great and mindful. Who both beneficent (gods) (*Indra* and *Viṣṇu*) took their position on the majestic top of the clouds, as if on a docile horse.
2. O *Indra* and *Viṣṇu*, such (is) your strenuous collaboration. The *Sutapā* (*i.e.*, cloud) protects what is yours (*i.e.*, water). You who protect for the mortal water as well as the heat of the radiating fire.
3. These (rays of the sun) increase his (*i.e.*, *Indra's*) great force with which he makes heaven and earth for fertility and enjoyment. The sun (*i.e.*, *Agni*) bears the lower and upper name of the father (the sun) and the third on the bright heaven.
4. We acclaim the various deeds of this lord, the protector and beneficent showerer (of blessings), who widely strode over the regions with three strides for prolonged life (of the creation).
5. The mortal is active, perceiving the two strides of him who is like the sun. His third (stride) no body ventures (to see), not even the flying birds.
6. He (*Viṣṇu* as the sun) rotates in ninety-multiplied by four days, like a circular wheel. The strong and terrific (*Indra*) swollen in form, comes traversing (the regions) to the compaign with acclamations.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


**Grammatical and Exegetical Notes :**

*Pā'ntam* : draught ; *pānīyam* ; to be drunk (Nir. 7.25) ; water (Nir. *Koṣa* by Dr. L. Sarup, p. 205) (*Cf.* also 1.16 ; 7.13 ; 7.25) ; *Pālanaśīlaṁ pātavyaṁ vā* (SRB. I.122.1 ; I.155.1); *rakṣantam* (DRB. I.122.1) : Trank (drink—G.W.) ; a drink, beverage (M.W. p. 613, col. 2); *Preiset den Trank eures Somasaftes dem grossen*, 'offer the drink of your *soma* juice to the great'—Geldner.

There is no *sūtra* in *Pāṇini* or *Uṇādi* to derive this word as a noun. *Sāyaṇa* derives it from √*pā pāne* and √*pā rakṣaṇe* with the suffix *śatṛ* or *Uṇādi jha*. It is better to derive it with the *Auṇādika jha*, and take it to mean 'draught'. The deities of the *mantra* are *Indra* and *Viṣṇu* who are engaged in forming the water. Apart from these two gods there are several other gods who assist them in the production of water, so here the word *vaḥ* 'yours' has been used for other gods. They may be called *adhvaryus* also. So '*andhasaḥ pāntam*' means draught of water.

*Andhasaḥ* : of water, from √*ad bhakṣaṇe*, to eat ; II.P. with the suffix *asun* by *Adernum dhan ca* (*Uṇ.* 4.206). *Adyate bhakṣyate tad andhas*, 'that what is eaten'. the initial syllable is accented by *Ñni-*(*Pāṇ.* 6.1.197).

*Yāska* has enlisted this word in the synonyms of food, (Nigh. 2.7.) and he derives it from *ā* √*dhyā* (see. *Ādhyānīyaṁ bhavati* (Nir. 5.1.) (*Cf.* Indo-prototype *andhos* flour Gk. *anthos* flour. M.W. gives 'water' as one of meanings of '*andhas*'. Though *andhas* is a thing to eat(√*ad*) here, being connected with '*Pāntam*' (√*pa* to drink), it means water and not food. Otherwise how could food be drunk? Geldner is right in taking '*andhas*' to be *Soma* juice. *Soma* is water and so '*andhas*' also means water. This sense is appropriate in the context of *Indra* and *Viṣṇu*, who are engaged in the formation of water. *Yāska* has also explained *haviṣpāntam* as *havir yatpānīyam* (Nir. 9.25).

It is to be noted that the root √*ad* does occur in words meaning 'water' or 'cloud', *i.e.*, in *adbhiḥ* and *adriḥ* (cloud). It is therefore quite conceivable that at some remote period √*ad* means both to eat and to drink.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Prá-arcata* : commend, offer praise. This verb goes with both '*andhasaḥ pāntam* and '*Viṣṇave*'.

*Sā'nuni* : on the peak of the cloud ; from √*san sambhaktau*, to gain ; I.P. ; with the suffix *ñuṇ* by *Dṛ-sani-jani-cari-caṭi-rahibhyo ñuṇ* (*Uṇ.* 1.3). *Sanati sambhajati vā tat sānu*, 'that which gains (height)'. The initial syllable is accented by *Ñni-* (*Pāṇ.* 6.1.197).

*Yāska* has derived it from *Sam-ud-*√*śri* ; *sam-ud-*√*nud* (see. *Sānu samucchritaṁ bhavati, samunnunnam iti vā*, 'Peak is so called because it is very much raised up, or it is very lofty'.

Here the word *sānuni* is . connected with *parvatānām* 'clouds' *viz.*, on the deak of the clouds. Since *Indra* and *Viṣṇu* are engaged in the formation of water, they are said to take position on the peak of the clouds.

*Ádābhyā* : unhurtful, beneficent ; a *nañ tatpuruṣa* comp. *Na dābhya ity adābhyas tau adābhyā* (Ved. dual). *Dābhya* from √*dabh dambhane*, to harm, to injure, to destroy. The suffix *ṇyat* by *Lapi-dabhibhyāṁ ca* (*Bhā. Vā. Pāṇ.* 3.1.124). The initial syllable in comp. is accented by *Tatpuruṣe-*(*Pāṇ.* 6.2.2). By their water-producing sacrifice, *Indra* and *Viṣṇu* bless the bipeds and quadrupeds with rain. Hence they are *adābhyā* or beneficent *i.e.* not hurtful.

*Maháḥ* : majestic, mighty ; loc. sing. of *mahas*. It qualifies *sānuni*.

*Párvatānām* ; of the clouds.

*Tveṣám* : vehement, strenuous ; from √*tviṣ dīptau*, to be violently agitated, moved or excited ; I P.*Ā.* ; with the suffix *ac* by *Nandi-grahi-*(*Pāṇ.* 3.1.134). *Tveṣatīti tveṣaḥ, taṁ tveṣam*, 'one who moves quickly'. The suffix is accented by *Citaḥ* (*Pāṇ* 6.1.163).

*Samáraṇam* : coming together, meeting, collaboration, Nir; conflict, strife, battle, war, RV. (*Cf. samaraṇāt* 'from attrition', Nir. 5.10) ; *samaraṇeṣu* 'in contests' (Nir. 9.20). From *sam* √*ṛ gatiprāpaṇayoḥ*, to go, to receive ; I.P. ; √*ṛ gatau*, to go; III.P. ; with the suffix *lyuṭ* by *Karaṇādhikaraṇayoś ca* (*Pāṇ.* 3.3.117). *Samṛcchante puruṣāḥ yatra tat samaraṇam*, 'where the men gather' that is called *samaraṇam, i.e.*, collaboration. The accent falls on the syllable *ma* by *Liti* (*Pāṇ.* 6.1.193).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Here *tveṣa* qualifies *samaraṇam* which means 'vehement collaboration' of both *Indra* and *Viṣṇu*.

*Śimīvatoḥ* : having activity, active, strenuous. From '*Śimī*' effort, labour, work ; with the suffix *matup*. It qualifies *Indra* and *Viṣṇu*. They are active because they are engaged in producing water.

*Sutapā'ḥ* : one who protects the '*soma*' or water, *i.e.*, cloud. From √*pā rakṣaṇe*, to protect ; II.P. ; with the suffix *kvip* by *Kvid ca* (*Pāṇ.* 3.2.76). It forms a compound with '*suta*' as its first member. The accent on the last syllable by *Samāsasya* (*Pāṇ.* 6.1.223).

*Vām* : that which is your production. *i.e.*. water.

*Pratidhīyámānam* : that which is put to the lips, *i.e.*, drunk, hence water. From *prati-*√*dhā* to put to the lips (M.W. p. 466) with *yak* in passive and *śānac*.

*Kṛśā'noḥ* : of *Agni* ; derived from √*kṛś tanūkarnṇe*, to make lean ; IV.P. with the suffix *ānuk* by *Ṛtanya-*(*Uṇ.* 4.2.). *Kṛśyati tanūkarotīti kṛśānuḥ*, 'that which makes lean or which reduces is *kṛśānuḥ*'. The accent on the initial syllable of the suffix by *Ādyudāttaśca* (*Pāṅ.* 3.1.3).

*Asanā'm* : which is thrown out, hence, ray or heat or light; from √ *as kṣepaṇe*, to throw ; IV.P. ; with the suffix *yuc* by *Bahulam anyatrāpi* (*Uṇ.* 2.79). *Asyate kṣipyate asau asanaḥ strī cet asanā, ṭāp* by *Ajādyataṣṭāp* (*Pāṇ.* 4.1-4). *Yu* is changed into *ana* by *Yuvoranākau* (*Pāṇ.* 7.1.1). The last syllable is accented by *Citaḥ* (*Pāṇ.* 6.1.163).

*Astuḥ* : of one who throws or diffuses or radiates heat or light. From √*as kṣepaṇe*, to throw ; IV.P. ; with the suffix *tṛn* by *Tṛn* (*Pāṇ.* 3.2.135). *Asyati kṣipati asau astā*, 'of him who radiates or diffuses'. *Tasya astuḥ*. The accent falls on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197). *Agni* is called *astṛ*, as his nature is to throw out or emit light and heat.

*Paúṉsyam* : strength, force, energy ; from *puṉs* with the suffix *ṣyañ* by *Guṇa-vacana-*(*Pāṇ.* 5.1.124). *Puṉso bhāvaḥ karma vā pauṉsyam*. The initial syllable is accented by *Ñni-*(*Pāṇ.* 6.1.197).

*Mātárā* : parents (heaven and earth), Ved. dual.

*Bhujé* : for enjoyment (Dat. Inf.). From √*bhuj pālanābhya-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*vahārayoh*, to protect, to eat; VII.P.*Ā*. with the suffix *kvip by Kvip ca* (*Pāṇ.* 3.2.76). The accent falls on the suffix by *Sāvekācas-*(*Pāṇ.* 6.1.168).

*Gṛṇīmasi*: we celebrate, acclaim; from √*gṝ śabde*, to sing; IX.P. with the suffix *mas* 1st. per. *plu.* Pres. Tense. It ends in *i* by *Idanto masi* (*Pāṇ.* 7.1.46). Unaccented by *Tiṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Inásya*: of the lord, of the able, strong, energetic, powerful; from √*i gatau*, to go; with the suffix *nak* by *Iṇ-siñ-ji-* (*Uṇ.* 3.2). *Eti iti inaḥ īśvaro rājā prabhūḥ sūryo vā*, 'one who goes'. It may also be derived from √*inv*, to advance upon, to infuse strength; VI.P. The suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

Here *Viṣṇu is* called *Inaḥ*.

*Avṛkásya*: not hurting, inoffensive, beneficent. It is a B.V. Comp. by *Anekam anyapadārthe* (*Pāṇ.* 2.2.24). *Nāsti vṛko asminniti avṛkaḥ, tasya avṛkasya. Vṛka* from √*vṛ* to cover, to screen, veil, conceal, surround, obstruct; V, IX, I.P.*Ā* (*Cf.* Goth. *warjan*; Germ. *wehren, wehr*; Eng. weir), with the suffix *kak* by *Sṛ-vṛ-*(*Uṇ.* 3.41). *Vṛṇoti vṛṇāti varati iti vṛkaḥ*, one who covers or obstructs is called *vṛkaḥ*'. (*Cf* a thunderbolt; Nigh. 2.20); the moon (Nir. 5.20, the sun; 5.21). (also *Cf.* Gk. *lukos*; Lat. *lukus*; Slav. *vluku*; Lith. *vilkas*; Goth. *wulfs*; Germ. Eng. Wolf). The aecent in *vṛka* falls on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3.) and the accent remains on the same syllable in B.V. Comp. by *Nañsubhyām* (*Pāṇ.* 6.2.172).

Here this word '*avṛkasya*' qualifies '*asya*' which stands for *Viṣṇu*. *Viṣṇu* is the sun who is certainly *avṛka*,' not hurting', *i.e.*, beneficent.

*Mīḷhúṣaḥ*: of showerer (of blessings). Irregularly formed by *Dāśvān-sāhvān-mīḍhvāṅś ca* (*Pāṇ.* 6.1.12). From √*mih secane*, to shed water; with the suffix *vas* by *Kvasuśca* (*Pāṇ.* 3.2.107). Hence the irregularities are *advitva, akitva, upadhādīrghatva* and *ḍhatva*. Again in genetive sing. the suffix *vas* takes *samprasāraṇa* by *Vaso samprasāraṇam* (*Pāṇ.* 6.4.131). The suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Pā'rthivāni*: regions.

*Vigāmabhiḥ*: with strides; from *vi-*√*gā gatau*, to go, to go

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



forward ; II.P. with the suffix *man* by *Āto manin-kvanib-vanipaśca (Pāṇ.* 3.2.74). The accent falls on the preposition *'vi'* by *Tatpuruṣe-(Pāṇ.* 6.2.2).

*Urugāyā'ya* : for long going, *i.e.*, prolonged.

*Krámiṣṭa* : traversed ; from √*kram pādavikṣepe,* to traverse, 3rd per. sing. *Aor.* It takes *Ātmanepada* by *Vṛtisargatāyaneṣu kramaḥ (Pāṇ.* 1.3.38). The absence of augment *aṭ* by *Bahulaṁ chandasyamāṅ-(Pāṇ.* 6.4.75*)*. The accent falls on the initial syllable by *Ādiḥ sico-(Pāṇ.* 6.1.187).

*Svardṛ'śaḥ* : of him who is like the sun, of him who resembles the sun ; from *su-*√*ṛ gatiprāpaṇayoḥ,* to get, to receive ; with the suffix *'vic'* by *Anyebhyo 'pi dṛśyate* (*Pāṇ.* 3.2.75). *Suṣṭhu gamyate yatra iti svar,'* where entrance is without any hindrance'. (*Cf.* Gk. *aelios, alios* ; Lat. *sol* ; Lith. *saule* ; Goth. *sauil*; Anglo. Sax. *sol*). *Yāska* has enlisted it in the synonyms of the sun and the heaven (Nigh. 1.4) and water (Nigh. 1.12). He derives it from √*ṛ* with *su* ; √*īr* with *su* ; *su* with *araṇa* (*Cf. Svar ādityo bhavati, su araṇaḥ, su īraṇaḥ, svṛto rasān, svṛto bhāsaṁ jyotiṣāṁ, svṛto bhaseti vā. Svar* means the sun ; it is very distant, it has well dispersed (the darkness), it has well penetrated the fluids, it has well penetrated the light of the luminaries, or it is pierced through with light.

The word *svardṛśaḥ* is a comp. of *svar-*√*dṛś.* From √*dṛś prekṣaṇe* to see *;* I.P. with the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Svar iva dṛśyate iti svardṛk tasya svardṛśaḥ.* The accent falls on the root by *Gati-*(*Pāṇ.* 6.2.139*)* and *Dhātoḥ* (*Pāṇ.* 6.1.162).

Here *Viṣṇu* is called' *svardṛk'*. because he is like the sun, being another aspect of the sun.

*Bhuraṇyati* : to go ; from √*bhuraṇa dhāraṇapoṣaṇayoḥ* ; *Kaṇḍ. P.* ; *yak* by *Kaṇḍvādibhyo yak* (*Pāṇ.* 3.1.27). Unaccented by *Tiṅṅatiṅaḥ (Pāṇ.* 8.1.28). Or from Denom. √*bhuraṇya,* to be active, stir.

*Nákiḥ* : no one, nobody, Ind. The accent is on the initial syllable by *Nipātā ādyudāttāḥ.*

*Dadharṣati* : dares ; Perf. Subj. 3rd per. sing. From √*dhṛṣ prāgalbhye,* to dare, to be bold or courageous or confident, to venture (*Cf.* Gk. *tharos, tharoeu* ; Zd. *daresh* ; Lit. *dristu*; Goth.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*ga·dars* ; Angl. Sax. *dors-ti* ; Eng. *durs-t)*. According to *Pāṇini* here the reduplication is irregular. *Sip* by *Sibbahulaṁ leṭi* (*Pāṇ.* 3.1.34) ; the augment *aṭ* by *Leṭo'ḍaṭau* (*Pāṇ.* 3.4.94). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Patatríṇaḥ* : birds, the plu. form of *patatrin* ; from *patatra* with the secondary suffix '*in*' by *Ata iniṭhanau* (*Pāṇ.* 5.2.115). The word *patatra* from √*pat* to fall, I.P. with the suffix *atran* by *Aminakṣiyaji*-(*Uṇ.* 3.105).

*Nā'mabhiḥ sākám* : with callings or enumerations ; *nāma* from √*nam prahvatve śabde ca*. Thus '*caturbhiḥ nāmabhiḥ sākam*' would mean 'with four callings' or 'enumerations', or four times. Therefore '*navati*' is to be taken four times, *i.e.*, has to be multiplied by four so as to make the number three hundreds and sixty.

*Vyátīn* : days, from *vi*-√*at sātatyagamane*, to go continuously, to pass constantly, with the *Uṇādi* suffix '*in*' (*Uṇ.* 4.118).

*Avīvipat* : moves, rotates ; from √*vep* to tremble, to move; with the suffix '*ṇic*' in *svārtha*. Redup. *aor.* (*caṅ*) 3rd per. sing. '*e*' of √*vep* is shortened to '*i*' by *Ṇau caṅy upadhāyā hrasvaḥ* (*Pāṇ.* 7.4.1), and lengthening of '*i*' in reduplication by *Dīrgho laghoḥ* (*Pāṇ.* 7.4.94). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Sāyaṇa* takes it in the causative sense and explains it as—"*Nanv ādityaḥ svayam api itaravat paribhramati, kathaṁ bhrāmayati ity ucyate ? Naiṣa doṣaḥ Eteṣāṁ bhrāmakasya dhruvasya viṣṇoḥ mūrty-antaratvāt. Athavā svabhramaṇādhīnatvād itareṣāṁ paribhramaṇasya, ataḥ svayaṁ bhrāmayati ity ucyate*".

As a matter of fact, the sun rotates on his axis in 360 days and causes the other planets to revolve by his attraction. But *Sāyaṇa* takes '*caturbhiḥ sākaṁ navatim*' as ninety-four, and completes the number by the addition of 'one year, two solstices, five seasons, twelve months, twenty-four half months, thirty days, eight watches, and twelve zodiacal signs'. But there is no sound basis for this enumeration.

*Bṛhác-charīraḥ* : swollen in form, having a large body. *Bṛhac charīraṁ yasya saḥ*, B.V. Comp. The last syllable of the first member is accented by *Bahivrīhau*-(*Pāṇ.* 6.2.1). *Bṛhat*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



from √*bṛh vṛddhau*, to expand ; with the suffix *ati* by *Vartamāne pṛṣat-bṛhat-*(*Uṇ.* 2.85). The suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3*)*.

*Vimímānaḥ* : traversing ; from *vi* √*mā* to traverse ; III.*Ā.* with the suffix *śānac* by *Laṭaḥ śatṛśānacau-(Pāṇ.* 3.2.124). Reduplication by *Ślau* (*Pāṇ.* 6.1.10). *A* in reduplication is changed into *i* by *Bhṛñāṁ it* (*Pāṇ.* 7.4.76). The last syllable is accented by *Citaḥ* (*Pāṇ.* 6.1.163).

*Ṛ'kvabhiḥ* : with praise or acclamations (of the people), or with (his own*)* thundering claps.

*Ákumāraḥ* : not lovable, hence terrific. *Na kumāraḥ ity. akumāraḥ; nañ-tatpuruṣa* comp. *Nañ* is accented by *Tatpuruṣe-(Pāṇ.* 6.2.2). *Kumāra* from √*kam*, to love, to desire ; with *aran* by *Kameḥ kiduccopadhāyāḥ* (*Uṇ.* 3.138*)*. It is the epithet of *Indra.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# VISHNU

## [I.156.1—5]

*Ṛṣiḥ—Dīrghatamāḥ. Devatā—Viṣṇuḥ. Chandaḥ—Triṣṭup, 3-4 Jagatī. Svaraḥ—Dhaivataḥ, 3-4 Niṣādaḥ.*

**Translation :**

1. Be (O *Viṣṇu*), like *Mitra*, most helpful, producer of water, most powerful, quick and expansive. Now, O *Viṣṇu*, thy sacrifice is to be accomplished and praise to be augmented by the wise *Agni*.
2. He, who offers (co-operation) to *(Viṣṇu)*, the eminent, the creator and of recent delightful birth, who welcomes the great birth of this mighty one, he by rapid motions overpowers that which is suitable for union.
3. Him (*Viṣṇu*), the eminent, the germ of water, ye the Howlers (*Maruts*), necessarily fill with air as you know him. Knowing him, you respond to his call. Of thee, O *Viṣṇu*, we (the *Maruts*) share the willing cooperation.
4. In that (water-producing) sacrifice of him, the creator and the associate of the host of *Maruts*, the resplendent *Varuṇa* in that (sacrifice) the *twin Aśvins* participate. He (*Viṣṇu*) assumes his utmost valour compatible with the fit season and with (his) associates, he unfolds his stall (of rays).
5. That *Viṣṇu*, the most skilful and divine creator, present in three abodes, who approached the efficient *Indra* for companionship, helped the nimble sacrificer (*Indra*) in the share of producing) water.

**Grammatical and Exegetical Notes :**

*Śévyaḥ* : most helpful, from √*śī svapne*, to lie, to sleep,

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


to rest, II. *Ā.* ; with *van* by *Iṇśībhyāṁ van* (*Uṇ.* 1.152), *śerate sarve prāṇinaḥ yasmin viṣṇau saḥ śevaḥ* 'in whom all things rest', hence shelter, refuge. Again from *śeva* the *taddhita yat* takes place, *śeve sādhuḥ śevyaḥ*, one who is efficient in giving shelter, *i.e.* most helpful'.

This word occurs only once here in the context of *Viṣṇu*. The sun is the central figure of the solar system. As all the members of the solar family are attracted towards the Sun, so *Viṣṇu* is called *śevya* or helpful.

*Ghṛtā'sutiḥ* : producer of water : B.V. Comp. *ghṛtam āsutiḥ yasya saḥ*, or *ghṛtam āsūyate yena saḥ ghṛtāsutiḥ*, by whom the water is pressed or produced. The accent falls on the last syllable of the first member by *Bahuvrīhau prakṛtyā pūrvapadam* (*Pāṇ.* 6.2.1). *Ghṛta* from √*ghṛ kṣaraṇadīptyoḥ*, III.P. with '*kta*' by *Añcighṛsibhyaḥ ktaḥ* (*Uṇ.* 3.89). *Jigharti sañcalati dīpyate vā tat ghṛtam udakaṁ sarpiḥ pradīptaṁ vā*, that irrigates or shines is called *ghṛta*. The last syllable is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

This comp. is used in *Ṛgveda* for *Mitra* and *Varuṇa*, *Viṣṇu*, *Indra* ond *Viṣṇu* (see RV. 1.136.1 and 156.1 ; II.41.6 ; VI.69.6). From the use of this epithet, it is indicated here that the gods mentioned are mainly engaged in the formation of *ghṛta*. As *Mitra* and *Varuṇa* are hydrogen and oxygen respectively *ghṛta* is, therefore, nothing else but water. On account of this *Yāska* has enlisted it in the synonyms of water (Nigh. 1.12) ; Nir. VII.24).

*Vibhūta-dyumnaḥ* : having produced light or strength, hence abounding in great power. It is a B.V. Comp. ; *vibhūtaṁ dyumnaṁ yasya saḥ vibhūtadyumnaḥ*, 'whose power is great'. The accent on the first syllable of the first member by *Bahuvrīhau prakṛtyā pūrvapadam* (*Pāṇ.* 6.2.1).

*Viṣṇu* is called *vibhūtadyumanaḥ* as he is possessed of great power on account of his strong and powerful rays.

*Ardhyaḥ* : 'to be augmented' from √*ṛdh* ; V ; II ; IV ; VI ; VII. P. :to grow, increase, prosper ; with *ṇyat* by *Ṛhalor ṇyat* (*Pāṇ.* 3.1.124). Here the last syallable should be independent *svarita* by *Tit svaritam* (*Pāṇ.* 6.1.185). But the initial syllable is accented. *Viśvavandhu* in his *Vaidika-padānukramakoṣa*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



(*Saṁhitā* section) on this word says that for accent on the first syllable, this word should be read on (*Pāṇ.* 6.1.214). But it is not necessary to read it there, because the initial syllable is accented by *Vṛṣādīnāṁ* ca (*Pāṇ.* 6.1.203). (see *Kāśikā*, p. 507, on this *sūtra vṛṣādir ākṛtigaṇaḥ. Avihitam ādyudāttatvaṁ vṛṣādiṣu draṣṭavyam*).

*Evayā'ḥ* : moving quickly, *eva*, fr. √*i* to go.

*Rā'dhyaḥ* : 'to be accomplished or performed' ; from √*rādh saṇsiddhau* ; V, IV, P. with *ṇyat* by *Ṛhalor ṇyat* (*Pāṇ.* 3.1. 24), the accent falls on the initial syllable like '*ardhyaḥ*' (explained above). *Cf* Goth. *garedan, rathjo* ; Slav. *raditi*).

*Haviṣmatā* : 'possessed of something for sacrifice *i.e. Agni* ; *haviḥ* with *matup* by *Tadasya*-(*Pāṇ.* 5.2.94). The accent remains on the last syllable as '*matup*' is unaccented by *Anudātau suppitau* (*Pāṇ.* 3.1.4). The word *havis* is from √*hu dānādānayoḥ* to give, to take, III. P. with *is* by *Arciśucihu*-(*Uṇ.* 2.109), *hūyate yat tad haviḥ* 'that which is given or taken is called *haviḥ*'. As a matter of fact, the primary meaning of this word is simply the power of giving or taking. In the *Ṛgveda Agni* is called *hotā* because he gives or takes something (see RV. 1.1.1). Agni as electricity or heat is mainly helpful in the formation of water. Electricity combines hydrogen and oxygen to produce water. This power is possessed by *Agni*, so it is called *haviṣmat*.

*Sumájjānaye* : to one of delightful birth. It is a B.V. Comp. *Sutarāṁ mādayatīti sumat svayam, sumat, tādṛśī utpattir yasya saḥ sumajjāniḥ, tasmai sumajjānaye*, 'to whom whose birth is delightful. *Jāni* from √*jan prādurbhāve* 'to appear' with *auṇādika* '*iñ*' ; *jāyate iti jāniḥ*. The word '*sumat*' is a compound of two words '*su*' and '*mat*' as it is separated by *avagraha*. The accent also shows that it is derived from *su* √*mad harṣaglepanayoḥ* with '*kvip*' by *Kvip ca* (*Pāṇ.* 3.2.76). The accent falls on the second syllable by *Gatikārakopapadāt kṛt* (*Pāṇ.* 6.2.139)

Here the comp. *sumajjāni* is used for *Viṣṇu* because the birth of the sun brought delight to the universe.

*Pūrvyā'ya* : to the most prominent, eminent.

*Vedháse* : to the creator, from *vi-* √*dhā*, to make, perform.

*Návīyase* : to him who has come recently.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Dádāśati* : offers; from √*dāś dāne*, to offer ; Perf : subj. *Leṭ* ; *śap* is replaced by *ślu* by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.76) ; reduplication by *Ślau* (*Pāṅ.* 6.1.10) ; the augment *aṭ* by *Leṭo 'ḍaṭau* (*Pāṇ.* 3.4.94). *Tiṅṅatiṅaḥ* (*Pāṅ.* 8.1.28) is prohibited by *Yada vṛtānnityam* (*Pāṅ.* 8.1.66). hence the initial syllable is accented by *Abhyastānā'mādiḥ* (*Pāṇ.* 6.1.189)

*Brávat* : 'speaks highly, welcomes ; from √*brū vyaktāyāṁ vāci*, 'to speak'; *Leṭ*, '*i*' in '*ti*' drops by *Itaśca lopaḥ parasmaipadeṣu* (*Pāṇ.* 3.4.97). Here the initial syllable is accented by *Dhātoḥ* (*Pāṇ.* 6.1.162). The augment *aṭ* is unaccented by *Āgamāḥ anudāttāḥ* (Ph. 5.).

*Abhí asat* : excels, surpasses, overpowers, from *abhi* √*as* II.P. to reign over, excel, surpass, (subj.) *leṭ* ; '*i*' in '*ti*' drops by *Itaśca*-(*Pāṇ.* 3.4.97) ; *śap* does not drop by *Bahulaṁ Chandasi* (*Pāṇ.* 2.4.73) *as-śap-aṭ-t*, *pararūpa* by *Ato guṇe* (*Pāṇ* 6.1.97) ; unaccented by *Tiṅṅatiṅaḥ* (*Pāṅ.* 8.1.28).

*Janúṣā* : necessarily, essentially ; from √*jan prādurbhāve ca*, to be born, to appear ; IV.*Ā.* with '*us*' by *Janer usiḥ* (*Uṇ.* 2.116), *jāyate yat tad januḥ*, that which is born is *januḥ*. The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Gárbham* : the womb, the inside, the interior of any thing, germ; from √*gṝ nigaraṇe* 'to swallow, to devour, to eat. VI.P. (*Cf. gal, gir, gila, gīrṇa*, Lith. *gerru* to drink ; Lat. *glu-tio, gula*; Slav. *gr - lo*; Russ. *zora*), with the suffix *bhanan* by *Arttigṝbhyāṁ bhanan* (*Uṇ.* 3.152). *Giratīti garbhaḥ*, 'which swallows is *garbha*, womb'. The initial syllable is accented by *Ñnityādir nityam* (*Pāṇ.* 6.1.197). Or from √*gṛbh* or √*grabh*, to seize.

Here the word *garbh* is used in the context of the god *Viṣṇu* and is related with the word *ṛta i.e. ṛtasya garbham, i.e.* the germ or the producer of water. (see *Ṛtasya udkasya garbhaṁ garbhakāraṇam udakotpādakam ity arthaḥ. Apa eva sasarjādau* (*Manu.* 1.8) *iti smṛteḥ; Sāyaṇa's* commentary on the present verse). *Sāyaṇa* is also aware of the fact that the sun is the cause of the water formation. M.W. also explains *garbha* as 'offspring of the sky', *i.e.* the fogs and vapour drawn upwards by the rays of the sun during the eight months and sent down again in the rainy season (*Cf. Manu.* 9.305) *Aṣṭau māsān yathā-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*dityastoyaṁ harati raśmibhiḥ;* M.W. S.E.D. p. 349). Here the word '*stotāraḥ*' *i.e.* howlers, in Voc. Plu. denotes the other gods, probably the *Maruts,* who carry the elements of water from one place to another.

*Pipartana* : fill, from √*pṝ pālanapūraṇayoḥ,* to protect, to fill (with air M.W. p. 640). III.P. in Imp. 2nd per plu.; the Imp. 2nd per plu. *(tha)* is replaced by '*ta*' by *Tasthasthamipām-(Pāṇ.* 3.4.101) and this '*ta*' is replaced by *tanap* by *Taptanaptanathanāś ca* (*Pāṇ.* 7.1.45); reduplication by *Ślau (Pāṇ.* 6.1.17); '*i*' in *abhyāsa* by *Arti-pipartyoś ca* (*Pāṇ.* 7.4.77); *tanap* is *sārvadhātuka* by *Tiṅ-śitsārvadhātukam (Pāṇ.* 3.4.113), but not *ṅit* by *Sārvadhātukam apit,* no *guṇa* takes place by *Sārvadhātukārdhadhātukayoḥ* (*Pāṇ* 7.3.84) and *rapara* by *Uraṇ raparaḥ* (*Pāṇ.* 1.1.51) ; unaccented by *Tiṅṅatiṅaḥ (Pāṇ.* 8.1.28*)* (*Cf.* Gk. *pimplem* ; Lat. *plere, plenus*; Lith. *pilti, pilnus*; Slav. *plunu*; Goth. *fulls;* Germ. *voll*; Eng. full).

*Nā'ma* : call.

*Vivaktana* : respond to ; from √*vac vyaktāyāṁ vāci* ; II. P. in Imp. 2nd per. plu., *śap* becomes *ślu* by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.76), reduplication by *Ślau* (*Pāṇ.* 6.1.10), *i* in *abhyāsa* by *Bahulaṁ chandasi* (*Pāṇ.* 7.4.78); *ta* is replaced by *tanap* by *Tap-*(*Pāṇ* 7.1.45). Unaccented as *Pipartana* (*Cf.* from Gk. *ep.* for *Fep.* in *epos, elpon, ops, ossa,* Lat. *vocare*; vox. Germ. *gi-waht, gi-wahinnen, er-wahnen*).

*Sumatím*: favour, willing cooperation ; from *su* √*man* with *ktic* by *Ktic ktau ca saṁjñāyām* (*Pāṇ.*3.3.117). *Su śobhanaṁ manute iti sumatiḥ* 'which is acknowledged well is *sumatiḥ*'. Here the usual *n* drops by *Anūdatto-*(*Pān.* 6.4.37). The accent falls on the last syllable by *Gatikārakopapadāt-*(*Pān.* 6.2.139); as *mati* is accented on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163). This word is derived by *Sāyaṇa, Swāmī Dayānanda* and others differently. They have derived in *Kar. tatpuruṣe, śobhanā cāsau matiśceti sumatiḥ,* 'good will', but in this case the accent should be on the first syllable by *Tatpuruṣe-*(*Pān.* 6.2.2). which is not so here. In that case we shall have to regard the accent as irregular (see B.J.Y. Bh. V.P. 661). Once *Sāyaṇa* has derived the comp. in *upapada samāsa* and accent as *upapadasamāsa.* He explains *sumati sumadanugrahabuddhi,* 'good will for us',

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



He says though the first syllable should have been accented by *Tādau ca-*(*Pāṇ.* 6.2.50) yet the application of this rule does not take place and the final syllable is accented by *Man-ktin-*(*Pāṇ.* 6.2.151). In this case he has derived with *ktin*. *Sāyaṇa* is, no doubt, right, but the word *sumati* used in *Ṛgveda* has great importance as *sumati* of gods especially of *Agni*.

*Agni* in some form or other, is always praised. So it is a *saṇjñā* because it is the grace of a god of particular type. And in this derivation with *ktic* there is no inregularity.

*Krátum* : sacrifice ; from √*kṛ karaṇe* to perform VIII.P.*Ā*.; with *atu* by *Kṛñaḥ katuḥ*, (*Uṇ*.1.76). *Yaḥ Kriyate, yayā karoti veti kratuḥ* which is performed or by means of which one performs. The suffix is accented on the first syllable by *Ādyudāttaśca* (*Pāṇ* 3.1.3).

*Sacanta* : associated, participated ; from √*sac samavāye* 'to associate, to participate in, to serve, to be devoted to, I.P. *Laṅ*, the absence of the augment *aṭ* by *Bahulaṁ chandasyam-*(*Pāṇ.* 6.4.75). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28). *Cf.* Lat sequor. Lith *seku*.

*Mā'rutasya* : (associate) of the host of *Maruts* ; from *Marut* with the suffix *añ* by *Anudāttādeś ca* (*Pāṇ.* 4.3.140). *Marutām vikāraḥ avayavo vā itī mārutam*. Hence the host of the *Maruts*. The accent on the initial syllable by *Ñni* (*Pāṇ.* 6.1.197).

Here this word qualifies *vedhas, viz. Viṣṇu*. It means that *Viṣṇu* is the associate of *Maruts*, and that the *Maruts* are closely connected with him. But in this verse *Varuṇa* and the *twin Aśvins* are also mentioned. At another place also the formation of water is described more fully. Most of the gods, *viz. Indra, Vāyu, Bṛhaspati, Mitra, Agni, Pūṣan Bhāga, Āditya*, and the groups of *Maruts* are mentioned. (see *Indravāyū' bṛ'haspátiṁ mitrā'gníṁ pūṣáṇaṁ bhágam. Ādityā'n mā'rutaṁ gaṇám.* (RV. I.14.3). The *soma, i.e.* water is produced by them, *viz.*, they are engaged in the formation of water (see. *Prá vo bhriyanta índavo matsarā' mādayiṣṇávaḥ. Drapsā' mádhvas camūṣádaḥ* (RV. 1.14.4).

*Ahar-vídam* : 'knowing the right days or the fit season'; from √*vid jñāne*, 'to know' with the suffix *kvip* by *Kvip ca*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*(Pāṇ.* 3.2.76) with the *upapada ahar; ahar vetti iti aharvit tam aharvidam.* The accent falls on the root by *Gatikārakopapadāt kṛt (Pāṇ.* 6.2.139*).* It may be derived as *'ahani vidyate labhyate vā yat tad aharvid tam aharvidam* 'that which is found in the day', is called *'ahravid'*. This term qualifies *vraja* which means cloud. (see Nigh. 1.10). It is so, because this cloud is formed through the effort of day and night, most probably the sun and the moon.

*Vrajám :* stall, enclosure ; from *√vraj gatau* I.P. with *gha* by *Gocarsaṇcar-vaha-vraja-(Pāṇ.* 3.3.119), irregularly in other cases also except *karaṇa* and *adhikaraṇa.* It also means clouds—*Vrajanti antarikṣe vrajanti anenendra iti vā vrajo meghaḥ athavā svaśarīreṇa bhūmim antarikṣañca vrajati. Vrajanti tatra prāṇina iti vā.* The accent on the suffix by *Ādyudattaśca (Pāṇ.* 3.1.3).

*Sákhivān* : having friends or associates ; from *sakhi* with *matup* by *Tadasyāsti-(Pāṇ.* 5.2.94). *Bahavo sakhāyo vidyante yasya saḥ,* having many friends'. *'M'* in *matup* is changed into *'v'* by *Chandasīraḥ (Pāṇ* 8.2.15). Here *Viṣṇu* is *sakhivān* because other gods help him to produce water in the form of cloud. *(Cf. Sāyaṇa's* commentary—*Sa ca sakhivān indramarudādisahāyopetaḥ san uktalakṣaṇaṁ dakṣaṁ vṛṣṭyutpādanādisāmarthyarūpaṁ balaṁ dādhāra) (Cf.* the legend quoted by *Sāyaṇa* on RV. 1.130.8—*tatrendraḥ bṛhaspatinā preritaḥ san marudbhiḥ sahitaḥ kṛṣṇāṁ tadīyatvacam utkṛtya sānucaramavadhīt).*

*Vivā'ya* : approached ; from *ā √vī gati-vyāpti-prajana kānti-aśan-khādaneṣu,* to go, to pervade, to be born, to desire, to eat ; perfect 3rd per. sing. The application of *Tiṅṅatiṅaḥ* does not take place due to *Yad-vṛttānnityam (Pāṇ.* 8.1.66). Hence middle syllable is accented by *Liti (Pāṇ.* 6.1.193). Here the god *Viṣṇu* is said to go to *Indra* which means the rays of the sun are changed into electricity which forms water.

*Sacáthāya* : for companionship, for assistance ; from *√sac samavāye* 'to assist' ; with the *auṇādika 'atha'. Sacanam eva sacathaḥ* 'assistance'· The accent on the suffix syllable by *Ādyudāttaś ca (Pāṇ.* 3.1.3*).*

*Sukṛ'te* : for the well-doer, efficient ; from *√kṛ karaṇe,* to do' ; VIII.P.*Ā.* with the prefix *'su'* and with *kvip* by *Kvip ca (Pāṇ.* 3.2.76), *su śobhanaṁ karoti iti sukṛt tasmai sukṛte.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The accent on *kṛ* by *Gatikārakopapadāt-(Pāṇ.* 6.2.139).

Here *sukṛt* is used for *Indra* and *sukṛttara* for *Viṣṇu*. The source of power is *Viṣṇu* as he is *atiśayena sukṛt* and from him the electricity is generated. *Viṣṇu* as a form of *Agni* may be compared to *Bṛhaspati*, another form of *Agni* who is the guru of *Indra*. The sense may be that as a student receives knowledge from the preceptor so *Indra*, the electricity, takes generation from *Bṛhaspati*, a form of *Agni* or *Viṣṇu*.

*Tri-ṣadhasthấḥ* : dwelling in the three abodes ; *triṣu sthāneṣu saha tiṣṭhatīti triṣadhasthaḥ Viṣṇu* ; from √*sthā gatinivṛttau*, to stand, to dwell. I.P. with *ka* by *Supi sthaḥ* (*Pāṇ.* 3 2.4). *Ā* drops by *Āto lopa iṭi ca* (*Pāṇ.* 6.4.64) ; *saha* is replaced by *sadha* by *Sadhamādasthayośchandasi* (*Pāṇ.* 6.3.96). The last syllable is accented by *Thāthaghañ-(Pāṇ.* 6.2.143).

The god *Viṣṇu*, the sun, dwells, in all the three abodes simultaneously, so he is called *triṣadhasthaḥ*.

*Ā'ryam* : agile, nimble, from √*ṛ gatiprāpaṇayoḥ*, 'to go, rise' ; I.P. with *ṇyat* by *Ṛhalor ṇyat* (*Pāṇ.* 3 1.124) ; *Vṛddhi* takes place by *Aco ñṇiti* (*Pāṇ.* 7.2.115). *Ṛcchati gacchati, jānāti prāpnoti asau āryaḥ*, 'one who goes, knows and receives is *ārya*. According to *Pāṇini*, there should be an independent *svarita* on *ya* by *Titsvaritam (Pāṇ.* 6.1.185), but it is accented initially by *upasaṇkhyāna* on *Vṛṣādīnāṁ ca* (*Pāṇ.* 6.1.197).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# ASHVINS

[I.157.1—6]

*Ṛṣiḥ—Dīrghatamāḥ. Devatā—Aśvinau. Chandaḥ—Triṣṭup, 2—4 Jagatī. Svaraḥ—Dhaivataḥ, 2—4 Niṣādaḥ.*

Translation :

1. *Agni* is enkindled on the earth, the sun rises, the great and resplendent dawn has shown forth, the *Aśvins* have yoked their chariot for (their) march and the god sun has animated severally the living beings.
2. When, O *Aśvins,* you yoke your fertilising chariot, may you sprinkle our dominion with sweet (rain) water. Urge on prosperity amongst our people, may we acquire riches in which the heroes delight (*i.e.* in the strife or fight).
3. Let the well-praised and water-bearing chariot of *Aśvins* with swift rays and three revolutions, come hither. May that (chariot) with three seats, bearing riches and bringing all prosperity, secure happiness for our people and cattle.
4. Bring to us vigour, O *Aśvins,* you shower (rain) on us with watery streak (of lightning). Remove (our) diseases, set right hostility and become (our) helpers
5. You, O *Aśvins,* place fertility in moving creatures. You are inside all beings: you, O fertilisers, activate *Agni,* waters and the forest-trees.
6. You are the physicians with healing remedies, you are on the march with rays ; O mighty ones, give power (to him) who, having gifts, devotedly makes an offering to you.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



**Grammatical and Exegetical Notes :**

*Ábodhi* : is enkindled, is awakened 'is perceived or observed' *i.e.* visible, from √*budh avagamane* to know, to perceive, to awake, to enkindle, I.P.*Ā.* ; IV.*Ā.* Aor. Pass. 3rd per. sing. (*Cf.* Gk. *puth* for *phuth* in *puntha-nomai* : Slav. *budeti, budru* ; Lith. *budeti*, Eng. *bid*) : *ciṇ* by *Ciṇ bhāvakarmaṇoḥ* (*Pāṇ.* 3.1.66) ; *ta* of 3rd per. sing. drops by *Ciṇo luk* (*Pāṇ.* 6.4.104) ; *guṇa* in *budha* takes place by *Pugantalaghūpadhasya ca* (*Pāṇ.* 7.3.86). The augment *aṭ* is accented by *Luṅlaṅlṛṅ*-(*Pāṇ.* 6.4.71).

*Jmáḥ* : of the earth ; from *Jamati gati-karmā* (Nigh. 2.10) to go, √*jam adane*, to eat, I P. √*jan prādurbhāve* to appear IV.*Ā.* ; √*añju vyakti-mrakṣaṇa-kānti-gatiṣu*, VIII.P. *mrakṣaṇaṁ secanam iti vṛtiḥ* with the suffix *'kanin'* by *Śvannukṣan*-(*Uṇ.* 1.115). Though this *sūtra* applies when the root is preceded by an *upasarga* yet it may irregularly be derived without prefix also by *Uṇādayo bahulam* (*Pāṇ.* 3.3.1). *Adanti vāsyāṁ bhūtāni, jātāni vā svakāraṇāt, jāyante vāsyām oṣadhayaḥ. Tathā copaniṣad, 'adbhyaḥ pṛthivī, pṛthivyā oṣadhayaḥ'* (Tai. Up. 2.1) *iti. Athavā vyaktā sarveṣāṁ pratyakṣā na hyākāśādivad avyaktā pṛthivī yathā—Tisró mahī'r úparās tasthur átyā gúhā dvé níhite dárśy ékā* (RV. III.56.2) ; *Yé ké ca jmā' mahíno áhimāyā* (RV. VI.52.15) ; *Jmayā' átra vásavo ranta devā'ḥ* (RV. VII.39.3). It takes the feminine suffix by *Ḍābubhābhyām anyatarasyām* (*Pāṇ.* 4.1.13). See D.Y. Nigh. p. 6) (G.W.B. *jman* from √*gam* p. 502). The accent on the suffix *kanin* as there is no vowel in the root and remains on the same as *'ḍāp'* is unaccented by *Anudāttau suppitau* (*Pāṇ.* 3.1.4).

In this verse, there is the description of a fine morning when the dawn comes what happens is said in different ways. Here *agni* denotes the light and heat on the earth at day break.

*Candrā'* : bright, resplendent, exhilarating ; from √*cadi āhlādane*, to exhilarate, to shine, to be bright, to gladden, I.P. (Nir. XI.5). (*Cf.* Lat. *candeo, candela*; with the suffix *rak* by *Sphāyitcandi*-(*Uṇ.* 2.13). *Candati harṣayati dīpayati vā saś-candraḥ strī cet candrā uṣaḥ, ṭāp by Ajādyatṣṭāp* (*Pāṇ.* 4.1.4). The accent on the suffix by *Adyudāttaśca* (*Pāṇ.* 3.1.3).

*Ví āvaḥ* : has shone forth, or has become manifest ; from

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*vi* √*vas* to shine forth (*Cf.* RV. 1.113.13); Aor 3rd sing. *Vikaraṇa cli* drops by *Upasaṇkhyāna* on (*Pāṇ.* 2.4.76), *t* in *ti* drops by *Halṅyā-*(*Pāṇ.* 6.1.66) ; the augment *aṭ* comes by *Chandasyāpi dṛśyate* (*Pāṇ.* 6.4.73). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28). *Cf.* Goth. *wisan* ; Germ. *wesan, ge-wesen , war* ; Angl. Sax. *wesan* ; Eng. *was, were*) or from *vi-*√*vṛ*, to uncover, display, manifest.

*Sāyaṇa* derives it from √*av rakṣaṇe*, when preceded by the prefix *pra* (see. *Sāyaṇa's* commentary on RV. I.4.8 ; 33.7) and √*vas* when preceded by *vi* (see. RV. I.113.13). It may be derived in Pass. 3rd per. sing. as *Sāyaṇa* has suggested. But it is better to derive it in *Luṅ* because at present the occurrence takes place in *adyatana* on account of the presence of *adya* in the *mantra*, whereas *Laṅ* is used in *anadyatana* SRB. I.113.13).

*Arcíṣā* : with lustre. From √*arc pūjāyām*, to adore, to shine ; I.P. with *is* by *Arci-śuci-hu-*(*Uṇ.* 2.109). *Arcati yena tat arciḥ dīptir vā*, 'by which one adores or radiates'. The suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

It seems that the original meaning of the word '*arciḥ*' was worship but later on the light with which worship was performed began to be called '*arciḥ*'. *Yāska* has enlisted this word in the synonyms of '*jvalat*', shining. (Nigh. 1.17).

*Áyukṣātām* : have yoked; from √*yuj yoge*, to yoke, VII.P.*Ā.*; *Aor.* 3rd per. dual. *Sic* takes place exceptionally by *Irito vā* (*Pāṇ.* 3.1.56). The augment '*aṭ*' is marked accented by *Luṅlaṅ-*(*Pāṇ.* 6.4.71); the *Sūtra Tiṅṅatiṅaḥ* does not apply because this word occurs in the beginning of a *pāda*. (*Cf.* Gk. *zeugnum, zugon*; Lat. *jungere, jugum*; Lith. *jungus*; Slav. *igo;* Goth. *juk*; Germ. *joh, joch*; Ang. Sax. *geoc;* Eng. yoke).

*Yā'tave* : to go ; from √*yā prāpaṇe*, to go, proceed, move, set out; with the suffix *tun* by *Kamimaniyāhibhyaśca* (*Uṇ.* 1.73). *Yāti prāpayati iti yātuḥ*, 'one that travels'. The accent on the initial syllable by *Ñni* (*Pāṇ.* 6.1.197).

*Jágat* : movable, moving; from √*gam* to go; with the suffix *kvip* by *Dyuti-gami-juhotīnāṁ dve ca* (*Vā. Pāṇ-* 3.2.118). Reduplication by *vārtika* itself ; '*m*' drops by *Gamaḥ kvau* (*Pāṇ.* 6.4.40). The initial syllable is accented by *Abhyastānāmādiḥ*.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*(Pāṇ.* 6.1.189). In this word, the intensive sense shows that the world is continuously moving. The earth is also called *jagat* because it is always moving.

*Pṛ'thak* : severally, separately, one by one; from √*prath vistāre,* to be extended; with the suffix *ak* by *Pratheḥ kit samprasāraṇaṁ ca (Uṇ.* 1.37); *prathayati saṁghātād vistṛto bhavatīti pṛthak. Svarādipāṭhādavyayatvam.*

This word shows that all living beings are severally animated by the sun. At day break all beings become active.

*Kṣatrám :* dominion, supermacy, power, might, (whether human or supernatural, especially applied to the power of *Varuṇa, Mitra* or *Indra);* from √*kṣad rakṣaṇe* ; *I.Ā. (Sautre dhātuḥ)* with the suffix *tra* by *Gṛ-dhṛ-kṣadhibhyas traḥ* (*Uṇ.* 4.167). *Kṣadyante rakṣyante prāṇinaḥ yatra tat kṣatram rāṣṭram, balaṁ vā,* 'that in which beings are protected'. The accent falls on the last syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Yāska* has enlisted this word in the synonyms of *dhana* 'wealth' (Nigh. 2.10) and *udaka* 'water' (Nigh. 1.12). *Sāyaṇa* always explains *kṣatram* as *balam.* But here *kṣatra* is said to be sprinkled by sweet water, therefore, it means dominion or dwelling place.

*Ukṣatam* : to sprinkle; from √*ukṣ secane,* to sprinkle; I.P. in Imp. 2nd per. dual. *Vikaraṇa śap* by *Karttari śap* (*Pāṇ.* 3.1.68). Unaccented by *Tiṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Dhánā* : riches (neuter, Ved. acc. plu.). *Śas* is replaced by *śi* by *Jaśśaso śiḥ* (*Pāṇ.* 7.1.20). The augment *num* by *Napuṇsakasya jhalacaḥ* (*Pāṇ.* 7.1.72); *śi* drops by *Śeśchandasi bahulam* (*Pāṇ.* 6.1.70). The word *dhana* is derived from √*dhā dhāraṇe,* to possess; III.P.*Ā.*; with *kyu* by *Kṝ-pṝ-*(*Uṇ.* 7.82). *Dadhāti yattad dhanam. Bāhulakād kevalādapi dhanam.* The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Śū'rasātā* : hero occupation in the strife or fight, in which the heroes delight. It is a B.V. Comp. *Śūrāṇāṁ sātiḥ saṁbhajanam atreti śūrasātiḥ,* 'when there is a fight among the soldiers, it is called *śūrasātiḥ, viz.* battle'. The accent on the initial syllable by *Bahuvrīhau prakṛtyā pūrvapadam* (*Pāṇ.* 6.2.1). In loc. sing. *ṅi* is changed into *ḍā* by *Supāṁ suluk-*(*Pāṇ.* 7.1.39); *i* in *sāti* drops by *Ḍitvakaraṇasāmarthyādabhasyāpi ṭerlopo bhavati*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



(*Vā. Pāṇ.* 6.4.143).

The word *śūra* is derived from *śu* (*Sautro dhātuḥ*) to go with the suffix *kran* by *Śusici*-(*Uṇ.* 2.26). *Śavati gacchati iti śūraḥ, vikramaśīlaḥ puruṣo vā.* (*Cf. śavati gatikarmā Kambojeṣu bhāṣyate.* (*Mahābhāṣya of Patañjali*). Initially accented by *Ñni*-(*Pāṇ.*6.1.197). The word *sātiḥ* from √*san saṁbhaktau* ; with the suffix *ktin* by *Striyāṁ ktin* (*Pāṇ.* 3.3 94) ; *ātva* by *Janasanakhanāṁ sañjhaloḥ* (*Pāṇ* .6.4.42).

*Arvā'ṅ* : hither, Ind, and accented on its last syllable. It may be connected with the word *'arvāc'*, from √*añc gatipūjanayoḥ*; with *kvin* by *Ṛtvik*-(*Pāṇ.* 3.2.59) ; *arvam añcatīti arvāk.* The accent on the last syllable by *Gatikārako*-(*Pāṇ.* 6.2.139).

*Tricakráḥ* : having three wheels, hence three revolutions ; B.V.Comp. *Trīṇi cakrāṇi vidyante yasmin rathe saḥ tricakraḥ rathaḥ.* The accent on the last syllable by *Antodāttaprakaraṇe tricakrādīnāṁ chandasyupasaṅkhyānam* (*Vā. Pāṇ.* 6.2.199).

The twin *Aśvins* are the sun and the moon. Their own discs are their chariots. The light of the sun and the moon travels through out the three worlds. *i.e.*, heaven, atmosphere and earth. These three abodes are said to be the three wheels of the twin *Aśvins.* These three wheels are sometimes called three legs of the sun. (*Cf. Ādityas tripat tasyeme lokāḥ pādāḥ* (Go. B. Pu. 2.8).

*Madhuvā'hanaḥ* : bearing or carrying water ; from *madhu* √*vah* with *ṇic*, to cause to carry ; with *lyuṭ* in instrumental by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). *Madhu uhyate anena iti madhuvāhanaḥ rathaḥ.* Here the suffix *ṇic* is in *svārtha* by *Nivṛtapreṣaṇād dhātoḥ svarthe ṇij ucyate* (*Vā. Pāṇ.* 3.1.26). *Vṛddhi* by *Ata upadhāyāḥ* (*Pāṇ.* 7.2.116) ; *ṇic* drops by *Ṇeraniṭi* (*Pāṇ.* 6.4.51). The accent on the syllable *'vā'* by *Liti* (*Pāṇ.* 6.1.193).

*Jīrā'śvaḥ* : B.V. Comp. *Jīrāḥ aśvāḥ vidyante yasmin rathe saḥ jīrāśvaḥ rathaḥ*, 'having quick horses or rays'. The accent on the last syllable of the first member by *Bahuvrīhau*-(*Pāṇ.* 6.2.1).

The word *jīra* is derived from √*ju gatau*, to go ; I.*Ā.* ; with *rak* by *Jorī ca* (*Uṇ.* 2.24). *Javate sukṣmo bhavatīti jīraḥ*, 'one that becomes subtle'. The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Yāska* has enlisted it in the synonyms of *kṣipra* 'quick' (Nigh. 2.15). *Devarāja Yajvā* derives it from √*ju gatikarmā*, which is enlisted by *Yāska* in the list of the roots which mean to go. (Nigh. 2.14). *Patañjali* derives it from √*jyā vayohānau*, to decay in age ; with *rak* by *Raki jyaḥ samprasāraṇam* (*Pata. Mahābhāṣya Pāṇ.* 1.1.4).

This derivation appears to be better than the former because *jīra* qualifies *aśva* and *aśva* is the rays of the sun, so the rays are quick according to *Yāska* and the rays are decaying in nature according to *Patañjali*. Here the sense is that the rays after they start from the sun gradually become weaker and weaker and slower in speed.

*Súṣṭutaḥ* : well praised ; from *su-* √*stu stutau*, with the suffix *kta*. *Su śobhanaṁ stūyate iti suṣṭutaḥ*. The accent on the *gati* '*su*' by *Gatiranantaraḥ* (*Pāṇ.* 6.2.49).

*Trivandhuráḥ* : having three seats (the *Aśvins*' chariot, M.W., p. 460). *Trīṇi vandhurāṇi vidyante yasmin rathe saḥ trivandhuraḥ rathaḥ*. B.V. Comp. The accent on the last syllable by *Antodāttaprakaraṇe tricakrādīnāṁ chandasi upasaṅkhyānaṁ tricakreṇa trivandhureṇa*. (*Kāśikā* on *Vā. Pāṇ.* 6.2.199).

The three worlds are the three seats of the *twin Aśvins*, *viz.*, the sun and the moon.

*Viśvásaubhagaḥ* : bringing all prosperity. B.V. Comp. *Viśvāni saubhagāni yasya asau viśvasaubhagaḥ rathaḥ*. The accent on the last syllable of the first member of the comp. by *Bahuvrīhau viśvaṁ saṅjñāyām* (*Pāṇ.* 6.2.106).

The sun and the moon bestow all sorts of prosperity so their chariot is called *viśvasaubhagaḥ*.

*Ā'vakṣat* : to bring ; from *ā* √*vah prāpaṇe*, to bring ; I.P.; Sub. 3rd per. sing. *Leṭ* by *Liṅarthe leṭ* (*Pāṇ.* 3.4.7) ; *h* is changed into *dh* by *Ho ḍhaḥ* (*Pāṇ.* 8.2.31) ; *ḍh* into *k* by *Ṣaḍhoḥ kaḥ si* (*Pāṇ.* 8.2.41) ; *s* into *ṣ* by *Ādeśapratyayayoḥ* (*Pāṇ* 8.3.59) ; *i* in *ti* drops by *Itaśca lopaḥ parasmaipadeṣu* (*Pāṇ.* 3.4.97).

*Dvipáde* : for two footed (*i.e.*, men, people). B.V. Comp. *Dvau pādau vidyete yasya saḥ dvipād tasmai dvipade*. The final *a* in *pāda* drops by *Saṅkhyāsupūrvasya* (*Pāṇ.* 5.4.140). and *pād* is replaced by *pat* by *Pādaḥ pat* (*Pāṇ.* 6.4.130). The

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



accent falls on the last syllable of the comp. by *Dvitribhyāṁ pādyanmūrdhasu bahuvrīhau* (*Pāṇ.* 6.2.197).

*Cátuṣpade* : for four-footed or quadrupeds. B.V. Comp. *Catvāraḥ vidyante pādāḥ yasya saḥ catuṣpād tasmai catuṣpade.* Its formation is like '*dvipade*'. The accent falls on the initial syllable of the first member of the comp. by *Bahuvrīhau*-(*Pāṇ.* 6.2.1). The word *catur* is derived from √*cat yācane* ; I.P.*Ā.* with *uran* by *Cateruran* (*Uṇ.* 5.58). The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Mádhumatyā* : along with sweet ; from *madhu* with *matup* by *Tadasyāsti*-(*Pāṇ.* 5.2.94). *Madhu asti asyāṁ kaśāyām iti madhumatī kaśā* ; the feminine suffix *ṅīp* by *Ugitaśca* (*Pāṇ.* 4.1.6). The word *madhu* is derived from √*man avabodhane* ; IV.*Ā.* ; with *u* by *Phalipāṭinami*-(*Uṇ.* 1.18). *Manyate budhyate yadyena vā sa madhuḥ.* The suffix *u* being *nit* by *Anuvṛtti*, the accent falls on the initial syllable by *Ñni* (*Pāṇ.* 6.1.197).

*Káśayā* : with the whip, *i.e.*, streak of lightning ; from √*kaś gatiśāsanayoḥ*, to go, move, punish ; II.*Ā.* with *ac* by *Nandi-grahi-pacādibyo*-(*Pāṇ.* 3.1.134). *Kaśte asau kaśaḥ strī cet kaśā.* The accent on the initial syllable by *Vṛṣādīnāṁ ca* (*Pāṇ.* 6.1.123).

*Yāska* has derived it from √*kāś* ; √*kṛṣ* ; √*śī* with *kha* ; √*kruś* (see. *Aśvājanī kaśā ityāhuḥ, kaśā prakāśayati bhayaṁ aśvāya, kṛṣyatervāṇūbhāvāt, vākpunaḥ prakāśayatyarthān, khaśayā, krośater vā* (Nir. 9.19). 'Lasting rod is called whip. Whip is so called because it reveals danger to the horses. Or else it is derived from the root *kṛṣ* (to drag) on account of being small. Further speech is called because it reveals meaning, or it rests in space ; or it is derived from *kruś* (to make a noise)'.

He has enlisted the word *kaśā* in the synonyms of speech (Nigh. 1.11). In spite of enlisting *kaśā* in the synonyms of speech. *Yāska* has derived it from several roots, showing thereby, that the word has several meanings.

Here the word *kaśā* is used in connection with the *Aśvins*, *i.e.*, the sun and the moon, and the metre *Jagatī* of the *mantra* shows that the sacrifice is going on in the heaven. The word that qualifies *kaśā* is '*madhumatī* watery, (as *madhu* is the synonym of water). Taking all this into consideration, it

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



appears that *kaśā* is nothing else but the streak of lightning. Lightning possesses souud as well as is associated with water in the form of rain. Therefore, it is both *madhumatī* as well as pleasing *sūnṛtāvatī* during the rainy season. Moreover, when it flashes, it looks like the lashing of a whip. When it thunders violently it also inspires awe. *(Cf. Yā' vāṁ káśā mádhumaty áśvinā sūnṛ'tāvatī. Táyā yajñáṁ mimikṣatam.* R.V. I.22.3*)*. Also *Cf. Sāyaṇa's* comment :—*iti udaka 'madhu purīṣam'* (Nigh. 1.12) *iti tannāmasūktatvāt. Kaśayā aśvatāḍanena śīghram āgatya vṛṣṭirūpaṁ phalaṁ dāsyataḥ iti kaśāyāḥ madhumattvam* (SRB. I.157.4).

*Mimikṣatam* : may desire to shed water or shower rain; from *Desid* √*mih secane* to shed water; I.P. (*Cf.* Gk. *omikhein*; Lat. *mingere, mejere*; Slav. *migla*; Lith. *mezti*; Angl. Sax. *migan*; Germ. *mist*). *Loṭ* 2nd per. dual. *(Cf. miha* from mist, fog, downpour of the mist, M.W., p. 818). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Prá-tā'riṣṭam* : prolong; from *pra-*√*tṝ* to prolong; I.P. (raely *Ā*). (*Cf. tara, tiraḥ, tīrṇa;* Lat. *termo, trans*; Goth. *thairh*) Lun by *Chandasi luṅlaṅliṭaḥ* (*Pāṇ.* 3.4.6). 2nd per. dual. *Chaddasi prārthanāyām iti Sāyaṇaḥ. (*SRB. I.34.11). *Cli* in *Luṅ* by *Cli luṅi* (*Pāṇ.* 3.1.43); *Cli* is replaced by *sic* by *Cleḥ sic* (*Pāṇ.* 3.1.44); the augment *iṭ* by *Ārdhadhātukasyeḍvalādeḥ* (*Pāṇ.* 7.1.35); this *iṭ* should have been longed by *Vṛto vā* (*Pāṇ.* 7.2.38)but is prohibited by *Sici ca parasmaipadeṣu* (*Pāṇ.* 7.2.40); *Vṛddhi* by *Sici vṛddhiḥ parasmaipadeṣu* (*Pāṇ.* 7.2.1), no augment by *Bahulaṁ chandasyamāṅyoge'pi* (*Pāṇ.* 6.4.75*)*. The accent falls on the initial syllable by *Ādiḥ sico'nyatarasyām* (*Pāṇ.* 6.1.187). Here *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28) does not apply as is prohibited by *Cādilope vibhāṣā* (*Pāṇ.* 8 1.63). (*Cf. Atra tāriṣṭam mṛkṣatam ceti caśabdārthapratitastasya ca aprayogāt, Cādilope vibhāṣā iti nighātapratiṣedhaḥ*—SRB. I.34.11).

*Rápāṃsi* : bodily defects, injuries, infirmities, diseases; from √*rap vyaktāyāṁ vāci,* to chatter, whisper, I.P.; with *asun* by *Sarvadhātubhyo'sun* (*Uṇ.* 4.189). *Rapyate kathyate adaḥ rapaḥ.* It may denote sin also as sin of a person is whispered everywhere. It may denote any bodily defect also which is also talked about ; (see. M.W. p. 867). The accent falls on the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Mṛkṣatam* : remove; from; √*mṛj mārjane*, 'to wipe, remove; VI.P.; with *Luṅ* by *Chandasi luṅlaṅliṭaḥ (Pāṇ.* 3.4.6). *Loḍarthe luṅ iti Sāy.* in 2nd per. dual; *ksa* by *Śala igupadhādaniṭaḥ ksaḥ* (*Pāṇ.* 3.1.45); the absence of '*iṭ*' by *Ekāca upadeśe-*(*Pāṇ.* 7.2.10); *j* is changed into *ṣ* by *Vraścbhrasj-*(*Pāṇ.* 8.2.36); *ṣ* into *k* by *Saḍhoḥ kaḥ si* (*Pāṇ.* 8.2.41); the absence of *aṭ* by *Bahulaṁ chandasya-*(*Pāṇ.* 6.4.75). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Sédhatam* : set right; from √*sidh gatyām*, to go, set right, drive off; I.P. (in latter language also *-te*), with *Loṭ* in 2nd per. dual. *Atra kevalopi sidhiḥ pratipūrvasyārthe vartate iti Sāyaṇaḥ.* The accent on the root syllable by *Dhātoḥ* (*Pāṇ.* 6.2.162). '*śap*' is unaccented by *Anudāttau suppitau* (*Pāṇ.* 3.1.4) and '*tam*' is unaccented by *Tāsye-*(*Pāṇ.* 6.1.186). (see also SRB. 1.34.11).

*Sacābhúvā* : 'companions, helpers', (Ved. Dual); the word *sacā* is ind. in the sense of *saha* (Nir. 5.5). The word *bhuvā*, from √*bhū sattāyām*, 'to be'; I.P.; with *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76): *sacā bhavataḥ iti sacābhuvau.* Here *yaṇ* takes place by *Oḥ supi* (*Pāṇ.* 6.4.83) but is prohibited by *Na bhūsudhiyoḥ* (*Pāṇ.* 6.4.85); the termination *au* is replaced by *ā* by *Supāṁ suluk-*(*Pāṇ.* 7.1.39). The accent on the root-syllable by *Gati-* (*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

The twin *Aśvins* are praised to help the thirty three gods to form the cloud. (see.

*Ā' nāsatyā tribhírekādaśaírihá*
*devébhiryātaṁ madhupéyamaśvinā.*
*Prā'yustā'riṣṭaṁ nī' rápāṇsi mṛkṣataṁ*
*sédhataṁ dvéṣo bhávatam sacābhúvā* (RV. 1.34.11).

*Vánaspátīn* : 'the plants'; a gen. *tatpuruṣa* Comp. *Vanānāṁ patiḥ vanaspatiḥ*; the augment *suṭ* comes by *Pāraskarprabhṛtīni ca* (*Pāṇ.* 6.1.157); the words *pati* and *vana* are both initially accented by *Nabviṣayasyānisantasya* (Ph. S) and *Pāterḍatiḥ* (*Uṇ.* 4.57) the accent on the initial syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3) respectively. So the accent remains on the same by *Ubhe vanaspatyādiṣu yugapat* (*Pāṇ.* 6.2.140).

It may be derived as *vanasāṁ patiḥ vanaspatiḥ.* The word *vanas* is as independent one from √*van saṁbhaktau*, with *asuṇ*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



by *Sarvadhātubhyo' sun* (*Uṇ.* 4.189). It is accented on its initial syllable by *Ñni-*(*Pāṇ.* 6.1.97). The use of the word *vanasā* (RV. X.172.1) confirms this stem. *Sāyaṇa* explains the word *vanasā* as *vananīyena dhanena tejasā vā sārdham.* (See. SRB.X, 172.1).

The comp. *vanaspatiḥ* means 'king of the wood', a forest tree (esp. a large tree bearing fruit apparently without blossoms, as several species of the fig, the jack tree and others but also applied to any tree) (*Cf.* also *Kāsikā* on (*Pāṇ.* 8.1.6)—

*Phalī vanaspatirjñeyo vṛkṣāḥ puṣpaphalopagāḥ.*
*Oṣadhaayaḥ phalapākāntā gulmāśca vīrudhaḥ.*

*Yāska* has enlisted the word '*vana*' in the synonym of water hence the comp. may denote *Agni* the lord or waters or the protector of water. The accent is the same in this comp. also.

*Aírayethām* : agitate, activate, bring to life; from Caus. √*īr gatikampanayoḥ,* with *ṇic* the meaning is 'to agitate, throw, cast, excite; with *Laṅ.* in 2nd per. dual. The augment comes by *Āḍajādīnām* (*Pāṇ.* 6.4.72); *vṛddhi,* by *Āṭaśca* (*Pāṇ.* 6.1.90).

It may be preferably derived from √*eray kṣepe* 'to throw' X.*Ā.* Hence the twin *Aśvins* are praised to throw *Agni* and water to the plants *(Cf. Āhutibhogāyāmagniṁ svīkṛtya ca vṛṣṭyudakāni udakaiḥ oṣadhivanaspatyādikam etānyasmadarthaṁ prairayethām-Sāy*). This view is supported by the use of *ca* with *Agni* and *Āpaḥ* but not with *Vanaspatiḥ,* so it appears to throw these two *Agni* and *water* to the plants.

*Bhiṣájā* : (Ved dual) physicians; from √*bhī bhaye* 'to fear' III.P. with *aj* by *Bhiyaḥ ṣugghrasvaśca* (*Uṇ.* 1.138). *Vibheti asau bhiṣak vaidyo vā; from* √*bhiṣak cikitsāyām,* 'to heal'. *Kaṇḍvādi.* P. with *kvip* by *Kvip ca* (*Pāṇ.* 3 2.76)). *Bhiṣajyati asau bhiṣak.* The accent in the case of *aj* falls on the last syllable by *Ādyudāttaśca (Pāṇ-* 3.1.3), and in the case of *kvip,* on the last syllable of the root by *Dhātoḥ* (*Pāṇ.* 6.1.162).

The twin *Aśvins* are called *Bhiṣajau* because they heal the diseases of vegetable and animal creation, with their rays.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Bheṣajébhiḥ* : with medicines, from √*bhiṣaj cikitsāyām*, 'to heal' *Kaṇḍvādi*, P. with *gha* by *Puṃsi saṃjñāyāṁ ghaḥ-* (*Pāṇ.* 3.3.18). *Bhiṣajyati anena iti bheṣajaḥ taiḥ bheṣajebhiḥ.* The last syllable is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Yāska* has enlisted it in the synonyms of water. So it seems that their *bheṣaja* 'medicine' is water, light and heat etc. and they may be called medicine. It is well-known that these are the best (*Nature cure*).

*Rathyā'* : having chariot, *i.e.* on the march; from *'ratha'* with *ī* by *Chandasīvanipau ca vaktavyau* (*Vā. Pāṇ.* 5.2.109) *Rathaḥ asti asya iti rathī* 'one that has chariot'. The accent on the suffix *ī* by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). Nom. dual *au* is replaced by *ā* by *Supāṁ suluk-*(*Pāṇ.* 7.1.39). The independent *svarita* on *ā* by *Udāttasvaritayoryaṇaḥ svarito'nudāttasya* (*Pāṇ.* 8.2.4).

*Ráthyebhiḥ* : with horses *i.e.* rays ; from *ratha* with *yat* by *Tatra sādhuḥ* (*Pāṇ.* 4.4.98). *Rathe sādhuḥ rathyaḥ taiḥ rathyebhiḥ.* The accent on the initial syllable by *Yato 'nāvaḥ* (*Pāṇ.* 6.1.213).

*Ugrā* : (Ved dual. voc). mighty , from √*uc* to be fit, IV.P. with ran by *Ṛjrendra-*(*Uṇ.* 2.29). Unaccented by *Āmantritasya ca* (*Pāṇ.* 8.1.19).

It may be derived from √*uj* or √*vaj* from which also *ojas, vāja, vajra,* are derived. *Cf. ugratara* and *ojīyas*; superl. *ugratama* and *ojiṣṭha.* powerful, violent formidable (See. M.W. p. 172). (*Cf.* Zend. *ughra*; Gk. *ugi-es, ugieia*; Lat. *angeo*; Goth. *anka* 'I increase'; Lith. *ug*-is, 'growth, increase'; *aug-u* 'I grow').

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# ASHVINS

[I.158.1—6]

*Ṛṣiḥ—Dīrghatamāḥ. Devatā—Aśvinau. Chandaḥ—Triṣṭup,* 3 *Paṅktiḥ,* 6 *Anuṣṭup. Svaraḥ—Dhaivataḥ* 3. *Pañcamaḥ,* 6 *Gāndhāraḥ.*

**Translation :**

1. Inasmuch as obscurity is to be liquidated by you, O bright (*Aśvins*), performers of wonderful deeds, full of wisdom, bestowers of strength, showerers and promotors (of bounties) favour us in (our) unity when you advance forward with (your) strength.
2. O bright ones, *Prajāpati,* bestowed upon you this good disposition that you establish yourself in the region of the rays. May you, moving willingly like the fulfillers of desires, provide for us plentiful liberalities.
3. Inasmuch as your animated (*Hiraṇyagarbha*), strong and prominent, was placed in the ocean of space for *Taugrya.* I resort to your favour and protection like a hero to the battle with swift steeds.
4. May the invocation defend *Dīrghatamas* (deep darkness). May the two-aspected (*Aśvins*) not drain me out. May not the tenfold heat (in the *Hiraṇyagarbha*) which is confined in you (and) which consumes in itself the (very) existence, not consume me.
5. Let not the all-enveloping streams (of light) not swallow me. That the malignant (streams of light) have directed themselves to (me), lying snug. That *Traitana* (*Agni*) cut off his (of *Dīrghatamas*) head, himself the destroyer ate away (his) chest and shoulders.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



6. *Dīrghatamas*, related to *Mamatā* (*Prakṛtiḥ*), wore away in the tenth *Yuga*. For the sake of waters, *Brahmā* (*Hiraṇyagarbha*), amongst the strenuous (gods) became the leader.

**Grammatical and Exegetical Notes :**

*Vásū* : shining, resplendent, fr. √*vas* to shine or pervading; II.P. with the suffix *u* by *Śṛ¯svṛ-(Uṇ.* 1.10*)*. *Vaste ācchādayati sarvaṁ saḥ vasuḥ vasanti prāṇino yasmin saḥ vasuḥ*, 'one that pervades everything; where all the beings dwell'. The accent on the initial syllable by *Ñni-(Pāṇ.* 6.1.197*)* as the suffix is *nit* by the *sūtra* itself.

*Yāska* has enlisted it in the synonyms of rays (Nigh. 1.5). among the celestial deities (Nigh. 5.6), wealth (Nigh. 2.10). He derives it from √*vas*, II. and from √*vas* VI. (see. *Vasavo yad vivasate sarvam. Agnirvasubhirvāsava iti sāmākhyā. Tasmāt pṛthavīsthānāḥ. Indro vasubhirvāsava iti sāmākhyā. Tasmānmadhyasthānāḥ. Vasava ādityaraśmayo vivāsanāt. Tasmād dyusthānāḥ.* (Nir. 12.41). '*Vasus* are (so called) because they put on everything. On account of the *Vasus, Agni* is called *Vasavaḥ*, this is the explanation, hence they are terrestrial. On account of the *vasus*, *Indra* is called *Vasavaḥ*, this is the explanation; hence they are atmospheric. *Vasus* are the rays of the sun, (so called) on account of shining forth, hence they are celestial.

In the *Brāhmaṇas* there are many interpretations of the word *Vasu* :

1. They who see are *vasavaḥ* (*Paśavo vasuḥ*—Ś.B. 3.7.3.11; 13. *Paśavo vai vasu—Tāṇ.* B. 7.10.17 ; 13.11.2).
2. The sacrifice is *vasuḥ*—(*Yajño vai vasuḥ*—Ś.B.1.7.1.9; 14).
3. *Agni* is *vasuḥ*. (*Sa eṣo agniḥ atra vasuḥ*—Ś.B. 9.3. 2.1).
4. *Vasu* dwells in the atmosphere (*Vasurantarikṣasat*—VS. 12.14 ; Ś.B. 5.4.3.22).
5. *Vāyuḥ* is *vasuḥ* and it dwells in the atmosphere (*Vāyur vai vasurantarikṣasat*—Ś.B. 6.7.3.11).
6. The sun is *vasuḥ* and he dwells in the atmosphere (*Eṣa*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Sūryaḥ*) *vai antarikṣasat*—Ait. B. 4.20).

7. They are many in number (*Agniś ca pṛthivī ca vāyuś ca antarikṣaṁ cādityāś ca dyauś ca candramāś ca nakṣatrāṇi caite vasava ete hīdaṁ sarvaṁ vāsayante te yad idaṁ sarvaṁ vāsayante tasmād vasava iti*—Ś.B. 11.6.3.6).
8. They are eight in number, they wish *Soma* (*Aṣṭau devā vasavaḥ somyāsaḥ—Tai.* B. 3.1.2.6).

So from above quoted passages of the *Brāhmaṇas*, it appears that the word *vasu* is used for several gods. (as the good or bright ones, esp. of the *Ādityas, Maruts, Aśvins, Indra Uṣas, Rudra, Vāyu, Viṣṇu,, Śiva* and *Kubera*) See M.W. p. 930.

*Rudrā'* : bestowing strength or power ; from √*rud vṛddhau*, to increase (M.W. p. 883), also, 'horrible' or violently set on motion'; from √*rud aśruvimocane*, 'to shed tears' II.P. with *rak* by *Roderṇi luk ca* (*Uṇ.* 2.22). *Rodayati iti rudraḥ*, 'one that causes to weep' (*Cf.* lat. *rudere* ; Lith. *rudis, rauda, raudoti*; Angl. Sax. *roetan*).

*Yāska* has enlisted it in the synonyms of praiser (Nigh. 3.16) and among the deities of the atmosphere. He derives it from √*ru*; √*dru* with *ru*; Causal of √*rud* (see. *Rudro rautīti sataḥ. Rorūyamāṇo dravatīti vā. Rodayatervā. Yadarudattadrudrasya rudratvam iti Kaṭhakam. Yadarodīt tad rudrasya rudratvam iti Hāridravikam*—Nir. 10.4) (*Rudra* is so called becausc he bellows (*rauti*), or because he runs (*dravati*) (vociferating (intens. of *ru*), or it is derived from the casual of the verb *rud* (to roar). There is a *Kāṭhaka* passage; because he has roared, that is the characteristic of *Rudra*. There is a *Hāridravika* passage : because he roared, that is the characteristic of *Rudra*).

This word is used for the gods *Aśvins, Agni, Indra, Mitra Varuṇa* and the *spaśaḥ* (see. M.W. p. 883).

In the passages of the *Brāhmaṇas*, *Rudra* is differently explained :—

1. *Rudra* is *Agni*. (*Agnirvai Rudraḥ*—Ś.B. 5.3.1.10; 6.1.3.10).
2. *Rudra* is the moon (*Yad rudraścandramānstena—Kau.* B. 6.7).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



3. *Rudra* is the oldest and the superior among the gods (*Rudro vai jyeṣṭhaśca śreṣṭhaśca devānām—Kau.* B. 25.13).
4. The mouse is the animal of *Rudra. Ākhuste* (*rudrasya*) *paśuḥ*—Ś.B. 2.6.2.10; *Tai.* B. 1.6,10.2] (*Cf.* the mouse is the vehicle of *Gaṇeśa*, son of *Śiva*, the later form of *Rudra*).
5. The *rudras* are eleven. (*Daśeme puruṣe prāṇā ātmaikādaśaste yadasmānmartyāccharīrādutkrāmantyatha rodayanti tad yad rodayanti tasmād rudrā iti. Ś B.* 11.6.3.7).

Thus, *Rudra* is not the exclusive epithet of the twin *Aśvins*, but denotes many other gods. *Rudra* whether derived from √*rud* or √*ru* and √*dru* as an epithet of *Aśvins*, it represents the two aspects of the sun's rays, *viz.* ferocity and violent speed.

*Purumántū :* full of wisdom, intelligent (M.W. p. 636), also considered by many, known by many, understood by many ; from √*man avabodhane*, to think, believe, imagine, IV. P.; with the prefix *puru* and the suffix *tun* by *Kamimani-*(*Uṇ.* 1.73) *Prurubhir manyate asau purumantu tau purumantū.* The accent falls on the initial syllable of the second member of the comp. by *Gati-*(*Pāṇ.* 6.2.139) and *Ñni-*(*Pāṇ.* 6.1.197). (*Cf.* Zd. *man ;* Gk. *menu, memona* ; Lat. *meminisse, monere* : Slav. and Lith. *meneti* ; Goth. *ga-munan* ; Germ. *meinen ;* Eng. *mean* and (*Cf.* Old. pers. *paru ;* Gk. *polu* ; Goth. *filu* ; Angl. Sax. *feolu* ; Germ. *veil ;* Eng. *very*).

*Viśvavandhu* takes it as a B. V. and accent by *Upasaṇkhyāna* on (*Pāṇ.* 6.2.199). He may expound *Pvravaḥ mantavaḥ yayoḥ tau purumantū.* Anyhow the meaning will be the same, *viz.* known by many, or 'having many advisers; mantu means 'adviser'.

*Vṛdhánta* : increasing, causing to prosper or thrive ; from √*vṛdh vardhane*, 'to increase', I. *Ā.* (sometimes *Ā* in *RV.*) with *satṛ* by *Laṭaḥ śatṛśānacā-*(*Pāṇ.* 3.2.124) ; *śap.* by *Karttari śap* (*Pāṇ.* 3.1.68); *śap* disappears by *Bahulaṁ Chandasi* (*Pāṇ.* 2.4.73) ; *śatṛ* is *ṅit* by *Sārvadhātukam apit* (*Pāṇ* 1.2.3) ; so *guṇa* does not take place by *Kṅiti ca* (*Pāṇ.* 1.1.5). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3) as *Tāsye-*(*Pāṇ.* 6.1.186) does not apply.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The participle *śatṛ* in parasmaipada indicates that the sun and the moon swell for others and when it is *ātmanepada śānac* it indicates that they wax in their own strength.

*Daśasyátam* : bestow ; from Denom. √*daśas*, 'to bestow upon, to favour, oblige, *Kaṇḍvādi*. P. *Loṭ* in 2nd per. dual.

*Abhiṣṭau* : in protection; from *abhi* ∠*iṣ* 'to seek for, long for ; acc.) with *ktin* in *karma* by *Striyāṁ ktin* (*Pāṇ.* 3.3.94), *ābhimukhyeneṣyate iti abhiṣṭiḥ, phalaṁ rakṣaṇam iti*, which longed for from all aspects. The augment *iṭ* prohibited by *Titutrat-* (*Pāṇ.* 7.2.9) ; progressive assimilation by *Emannādiṣu cchandasi* (*Vā. Pāṇ.* 6.1.94). The last syllable of the first member is accented by *Tādau ca niti kṛtyatau* (*Pāṅ.* 6.2.50). The prefix *abhi* is finally accented by *Upasargaścābhivarjam* (*Ph. S.* 81) (*Cf.* SRB. I. 47.5)

Dr. Bhave is of opinion that it should be derived from abhi √*as ti*, to overcome, be superior. For this he adopts the comparative method. He says that 'The analysis *abhi sti*, the latter being a primary verbal derivation from *-s* the zero grade *of* √*as ti* is often attested in the *ṚV.* (*Cf. stín* in 7.19.11 ; 10.14.8.4 ; 'the followers' or 'retinue'). The analysis is fully supported by comparative evidence ; *Avestā aiwiśtiś*-'study' being an exact phonetic parrallel of the Vedic *abbiṣṭi* and Gk. *apistos* (which phonetically corresponds to *Vedic apasti*—absence. In the *Vedic*, however, *úpasti* (10.97.23) is avilable. All the renderings of the word, therefore, must take the root meaning of *abhi* √*as* into consideration (see The *soma* hymns of the *RV. Part II*, P. 105) ;.

Confirming all his parallel examples, being derived from √*as*, no example of dropping 'a' in '*as*' has been set forth. For example, *ṣtin* (RV. 7.19. 11). which he has cited is not derived from √*as* and its meaning also does not confirm to that root ...*as*. The words *sti* (RV. 7. 19.11) is derived from √*styai śabdasaṅghātayoḥ*, 'to sound, to be collected into a heap or mass, spread about', *I.P.Ā.* with *ktin* in *karma* by *Striyāṁ ktin* (*Pāṇ.* 3.3.94). *Styāyante iti stayo gṛhāḥ*. 'The augment '*iṭ*' does not come by *Titutra*-(*Pāṇ.* 7.2.9). *Ai* is replaced by *ā* by *Ādeca upadeśe 'śiti* (*Pāṇ.* 6.1.45); *ā* drops by *Āto lopa iṭi ca* (*Pāṇ.* 6.4.64). (*Cf.* SRB. 7.66.3. *Styāyante iti*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*stayo gṛhāḥ*). In that case *abhiṣṭau* would mean 'in assembling or uniting together' unity.

On the other hand, *sti* from √*as* with *ktin*, anyhow, cannot be derived by the rules of *Pāṇini*. There is no *sūtra* to drop '*a*' in '*as*' followed by *ārdhadhātuka* suffix, nor is the problem of cerebralization of *s* in *as* is solved by *Pāṇini;* and in *ārddhadhātuka* suffix as always replaced by *bhū* by *Aster bhūḥ* (*Pāṇ.* 2.4.52).

Some scholars are of opinion that *abhiṣṭiḥ* should be derived from √*sthā* with *ki* by *Upasaṇkhyāna* on *Upasarge gho kiḥ* (*Pāṇ.* 3.2.92) but it cannot be accepted as neither the meaning '*abhitaḥ paritaḥ ābhimukhyena tiṣṭhatīti abhiṣṭiḥ*' is appropriate nor the problem of *ṭatva* in place of *ṭhatva* can be satisfactorily explained.

*Dásrā* : accomplishing wonderful deed ; from √*daṇs*, to shine, to show, I.P. ; X.P.

*Rékṇaḥ* : inheritanse, that which is to be liquidated ; from √*ric virecane*, 'to empty, evacuate, liquidate, leave, give up, release, set free; (*Cf.* Zend. *ric:* Gk. *leipu, loipos*; Lat. *luiguo, licet* ; Lith. *likti;* Goth. *leihwan;* Angl. Sax. *lean;* Eng. *loan, lend* ; Germ. *lihan, leihan,* Skt. *rikta;* emptied); with the suffix *asun* by *Rice dhane ghicca* (*Uṇ.* 4.199). *Riṇakti vyayaṁ karoti yat tat rekṇaḥ dhanaṁ suvarṇaṁ vā*, 'that makes to spend'. The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Yāska* has enlisted it in the synonyms of wealth (Nigh. 2.10). He derives it from √*ric* (*ricyate prayataḥ*, Nir. 3.2).

*Aucathyáḥ* : a descendant of *Ucathya*; *Ucathya* is a form from *ucatha* with *yat,* which means praise, hence *Ucathya* is 'one deserving praise, *viz.* having a praiseworthy son' ; *Ucatha* from √*vac paribhāṣaṇe*, ,to praise, speak, announce, declare, describe'; (*Cf.* Gk. ep. for Fep in epos, elpon, ops, ossa; Lat. vocare; fox; Germ. *gi-waht, gi-wahennen, er-wahnen*); II.P.; with *atha* by *Uṇādayo bahulam* (*Pāṇ.* 3.3.1). (*Cf. Ruvidibhyāṁ kit* (*Uṇ.* 3.395); *samprasāraṇa* by *Vacisvapi-*(*Pāṇ.* 6.1.15). *Ucyate paribhāṣyate iti ucathaḥ* 'one that is spoken of or commended'. The accent falls on the initial syllable of the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). It may be derived from √*uc samavāye*, 'to be pleased, delight in, be fond of'; IV.P.; with the suffix *atha. Ucyati*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*samavaiti prasīdati iti Ucathaḥ* 'one that is pleased'.

The word *Ucathya* is derived from *Ucatha* with *yat* by *Chandasi ca* (*Pāṇ.* 5.1.67). *Ucatham arhatīti Ucathyaḥ,* 'one that deserves the praise'. The independent *svarita* on the suffix by *Titsvaritam* (*Pāṇ.* 6.1.185).

The word *Aucathyaḥ* is derived from *Ucathya* with *aṇ* by *Tasyāpatyam* (*Pāṇ.* 4.1.92). *Ucathyasya apatyaṁ pumān Aucathyaḥ,* 'the offspring of *Ucathya*'. The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). *Ucathya* is the name of *Dīrghatamas,* the *Ṛṣi* of this hymn. *Aucathya*, therefore, means the offspring or the product of deep darkness, hence obscurity.

The word *Ucatha* is used in RV. for eleven times ; *Ucathya* for once (RV. VIII.46.28) and *Aucathya* twice, (see. notes on this word on RV. I.159.6).

*Akavābhiḥ* : agreeable or bounteous ; from √*ku* 'to sound'; II.P.;I.Ā.;IX P. with *ac* by *Nandigrahi* (*Pāṇ.* 3.1.134). *Kauti kavate kunāti asau striyāṁ kavā, na kavā iti akavā, tābhir iti akavābhiḥ.* The accent falls on the initial syllable by *Tatpuruṣe* (*Pāṇ.* 6.2.2).

The meaning of *akavā* is difficult to determine as it is a word of very rare occurrence in the RV. It is used in connection with the deities *Aśvins, Agni* and *Indrāgnī,* all of whom are luminous. Here the word *akavābhiḥ* qualifies *ūtibhiḥ. Ūtiḥ* means strength or energy.

The dictionary meaning of *akava* is 'non contemptible', not stingy' (M.W. p. 2). M.W. derives it from *'ku'* a pronoun, which as a prefix (as in *Kukathā,* etc.) denotes deterioration, contempt, reproach etc. Now *ūti* being the strength of the luminous gods, it should, therefore, be light. It is evident that light dispels darkness which is the topic (*Dīrghatamas*) of the present hymn. How can light be contemptible or stingy ? Light is both agreeable as well as unstinted or bounteous.

*Ūtī'* : with strength, powers, mights; (Ved. instru.) (see. notes on this word on RV. 1.144.5).

*Káḥ* : *prajāpatiḥ* ; from √*kam kāntau,* 'to desire, IV.P ; √*kram pādavikṣepe,* 'to stride', I. P.; with *ḍa* by *Anyeṣvapi dṛśyate* (*Pāṇ.* 3.2.101). *Kāmyati kramate vā asau kaḥ,* 'one that desires or strides'.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Sāyaṇa* has explained it here as 'who' but it does not appear to be 'interrogative pronoun' as in RV. generally a question is accompanied by its answer. But here there is no answer.

God *Prajāpati* is generally associated with description of darkness and light. This hymn pertains to deep darkness (*Dīrghatamas*). It seems that after the deep darkness was dispersed in the tenth *yuga*, *Hiraṇyagarbha* was formed, which was a combined unit of heaven and earth. (see. *Hiraṇyagarbháḥ sámavartatā'gre bhūtásya jātáḥ pátir éka āsīt. Sá dādhāra pṛthivī'ṁ dyā'm utémā'ṁ kásmai devā'ya haviṣā vidhema* (RV. X.121.1). This *Hiraṇyagarbha* was later on divided into two by *Vāyu*, making the heaven and earth fall apart (see. *Ante varṣasahasrasya vāyunā tad dvidhā kṛtam* (*Vā.* P. 24.74). *Brahmā* is also called *Prajāpati* but there is a difference between these two *Prajāpatis*. The *prajāpati* of *Puruṣa-sūkta* is the description of the world comprising of all beings, the sun and the moon, etc. but in *Tāṇ.* B. 16.11 *Prajāpati* is said to move in pitch darkness when there was neither day nor night. (*Cf. Prajāpatir vā idam eka āsīt. Nāhar āsīn na rātrir āsīt.* So *'sminnandhe tamasi prāsarpat*). This darkness appears to be *Dīrghatamas*. Therefore *Kaḥ* here certainly denotes *Prajāpati* and is not a pronoun of interrogation.

*Dāśat*: bestow upon; from √*dāś dāne*, 'to bestow' I.P.; *leṭ* by *Liṅarthe leṭ* (*Pāṇ.* 3.4.7), in 3rd per. sing. The augment *aṭ* by *Leṭo' ḍāṭau* (*Pāṇ.* 3 4.94); *i* in *ti* drops by *Itaśca lopaḥ parasmaipadeṣu* (*Pāṇ.* 3.4.97). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Dhéthe*—sustain; from √*dhā dhārane*, 'to sustain' III.P.*Ā. leṭ* in 2nd per. dual. The *śap* is not *ślu* by *Bahulam chandasi* (*Pāṇ.* 2.4.76); *ā* in *āthām* is changed into *iy* by *Āto ṅitaḥ* (*Pāṇ* 7.2.81); *y* drops by *Lopo vyor vali* (*Pāṇ.* 6.1.66), *guṇa* by *Ādguṇaḥ* (*Pāṇ.* 6.1.87); *ām* in *thām* into e by *Ṭita ātmanepadānāṁ ṭere* (*Pāṇ.* 3.4.79).

*Jigṛtám*: to awaken, i.e. to provide, from √*gṛ* 'to wake up' *Red. aor.* Imperative, 2nd per. dual (*Mac.* V.G., P.380). In this *mantra Dīrghatamas* requests the *Aśvins* to provide plentiful liberalities, i.e. to be liberal in providing light to him

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Revátīḥ*—plentiful. abundant, *fr. rayi-vat.*

*Púrandhīḥ*—liberalities, kindness (M.V.p. 636); from √*dhā dhāraṇe* to bear; with the prefix *puram* and the suffix *ki* by *Karmaṇyadhikaraṇe ca* (*Pāṇ.*3.3.93). *Purām dhīyate anena iti purandhiḥ*, bearing fullness, abundance. *Puram* is accented on its initial syllable by *Nabviṣayasyānisantasya* (Ph. S.26) and the comp. accent is '*pūrvapadaprakṛtisvara*' by *Paṇyakambalo dāsī-bhārāṇāṁ ca* (*Pāṇ.* 6.2.42).

*Yāska* however has explained *purandhiḥ* as *bahudhīḥ* (Nir. 6.13). Dr. L. Sarup translates *bahudhīḥ* as very wise. With reference to this, who is very wise? Some consider it to be an epithet of *Bhaga*, who is placed prior to it (in the stanza); according to others it refers to *Indra* as he is of manifold activities, and most dreadful shatterer of cities. Still others take it to mean *Varuṇa* i.e. who is praised for his intelligence. (N.T.Dr.L. Sarupa. P. 99).

*Kāmaprēṇaḥ*: that which fulfills the desires; from √*prā pūraṇe*, 'to fulfill, II.P. (*Cf.* Gk. *ple-res*; Lat *ple-nus*) with the prefix *kāma* and suffix *ka* by *Āto 'nupasarge kaḥ* (*Pāṇ.* 3.2.2) *Kāmaṁ prātīti kāmapraḥ* 'one that fulfills the desires'. The accent on the suffix syllable by *Gatikārakopapadāt*-(*Pāṇ.*6.2.139) and *Thāthaghañ*-(*Pāṇ.* 6.2.144). *Sāyaṇa* does not take *iva* in simile but in the sense of *eva* which is the correct explanation because here there is no need of a simile. The rays fulfill the desires of each and every creature. So the phrase '*kāmapreṇa iva manasā*' signifies that the *Aśvins* work with the intention of fulfilling the desires of all beings.

*Cárantā*—entertaining (*Ved.* dual); from √*car gatibhakṣaṇayoḥ*, I.P. with *śatṛ*. The accent on the root-syllable by *Dhātoḥ* (*Pāṅ* 6.1.162).

*Yuktáḥ*: yoked, harnessed, i.e. activated or having become animated.

*Taugryā'ya*—for *taugra*, for water; *Cf. tugryaḥ*, waters *Nigh.* I.12). from *tugra* with *ṇya* by *Upasaṇkhyāna on Kurvādibhyo ṇyaḥ* (*Pāṇ.* 4.1.151). *Tugrasya apatyaṁ pumān taugryaḥ tasmai taugryāya* 'a descendant of *Tugra*'. The word *Taugrya* is used as a descendant of *Tugra*. It is used as a patronymic of *Bhujyu* in the *Ṛgveda* (see. Mac. V.I.P. 326).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



In this connection *Ācārya Sāyaṇa* has quoted a legend which runs thus : *Tugra* was a *Rājarṣi* and was very dear to the twin *Aśvins*. He was living in some other islands and was badly attacked by the enemy. In order to win the enemy he sent *Bhujyu*, his son by a boat. He went very far away in the ocean but due to violent wind his destination was diverted. He, from that place, praised the twin *Aśvins* for assistance. The *Aśvins* helped him and he was brought to his father with his army within three great days. (SRB.1.116.13).

As a matter of fact, the source of this legend is found nowhere else except in the *Ṛgveda* itself (see RV. I.116 and 1.117). Mac. writes about *Bhujyu*, the story most offen referred to is that of the rescue of Bhujyu son of *Tugra*, who was abandoned in the midst of the ocean *(samudra)* or in the water cloud *(udamegha)* and who tossed about in darkness invoked the aid of the youthful heroes. In the ocean which is without support they took him home in a hundred-oared ship. They rescued him with animated, watertight ships, which traversed the air, with four ships, with animated winged boat with these flying cars having a hundred feet and six horses, with their headlong flying steeds, with their well-yoked chariot swift as thought. In one passage Bhujyu is described as clinging to a log *(vṛkṣa)* for support in the midst of the waves. (see. Mac. V. M. P. 52).

There is also another legend which runs thus—The sage *Rebha*, stabbed, bound, hidden by the malignant, overwhelmed in the waters for ten nights and nine days, as dead, was by the *Aśvins* revived and drawn out as Soma is raised with a ladle. (See. Mac. V.M. ibid).

In like manner, many more legends are quoted by Mac. in his V.M. They have all to be taken into account for a correct interpretation of the phenomenon to which the legends refer. As this is a vast subject for research, here some aspects of the twin *Aśvins* are considered in that connection.

As a matter of fact, all these legends give some key to the solution. There are some seers who are connected with *twin Aśvins*, In many places, the story of *Bhujyu* is told in a fine manner. Regarding this legend, the important points

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



to be taken into consideration are :—

I. Who was *Tugra*, the father of *Bhujyu* ? 2. What was the relatian of *Tugra* with previous horses? 3. What was their relation with *Bhujyu* later on? 4. Which is the deep ocean? 5. *Aśvins* with their chariot and the horses. 6. The duration of time within which *Bhujyu* reached his home. 7. The complicity of the twin *Aśvins* into this affair.

Here *Taugrya* comes in the context of the *twin Aśvins* and the dual dieties are said to be under the influence of the seer *Dīrghatamas Aucathya*.

Let the above points be considered one by one :

1. *Bhujyu* was the son of *Tugra* and was rescued from the *Āpaḥ Samudra* by the *Aśvins*. (See. *Tā' bhujyúṁ víbhir adbhyáḥ samudrā'ttúgrasya sūnúm ūhathū rájobhiḥ*. RV. VI.62.6). Here we have to ascertain what is *adbhyaḥ* which qualifies *Samudra* and who is *Bhāradvājo Bārhaspatyaḥ*, the seer of the *mantra*.

2. The *twin Aśvins* (helped) *Tugra* with their former horses (see *Yuváṁ túgrāya pūrvyébhirévaiḥ*. RV. I. 117.14).

3. As a dying man renounces the wealth, *Tugra* sent his son into the ocean. The *twin Aśvins* rescued him with the boats made by himself surpassing the sky and without water. (see *Túgro ha bhujyúm aśvinodameghé rayíṁ ná káścin mamṛvān ávāhāḥ. Tám ūhathur naubhír atmanvátībhir antarikṣaprúdbhir ápodakābhiḥ* (RV.I. 116.3). The boat was *śatā'ritrā* (RV. 1.116.5).

4. The ocean from which he was rescued was *'anārambhaṇa'*, *'anāsthāna'*, *'agrabhaṇa'* and *'samudra'* (See. *Anārambhaṇé tádavīrayethāmanāsthāne agrabhaṇé samudré* RV. 1.116.5).

5. The chariot of *Aśvins* was flying in the sky like the birds. (See. *Vacyánte vāṁ kakuhā'so jūrṇā'yāmádhi viṣṭápi. Yád vāṁ rátho vibhiṣpátāt* (RV. 1.46.3). It is sun-like (RV. VIII.8.2.) or golden (RV. IV.44.4,5), and all its parts such as wheels, axles, fellies, reins are golden. (RV. I.180.1 ; VIII.5.29 ; 22.5). It has a thousand rays (RV. 1.119.1) or ornaments (RV. VIII.8.11,14). It is peculiar in construction, being threefold, having three wheels, three fellies and some

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



other parts also triple. It moves lightly (RV. VIII.9.8), is swifter than thought (RV. I.117.2), or than the twinkling of an eye. (RV. VIII.62.2). The *Aśvins'* car is the only one which is three-wheeled.

6. The duration of time was three nights and three days, in which *Bhujyu* was rescued. In order to cross the ocean, there were three chariots and *śatapadbhiḥ ṣaḍaśvaiḥ* (RV. I.116.4). The sage *Rebha*, stabbed, bound, hidden by the malignant, overwhelmed in the waters for ten nights and nine days, abandoned as dead, was by the *Aśvins* revived and drawn out as *Soma* is raised with a ladle (See. *Dáśa rā'trīr-áśivenā náva dyū'návanaddhaṁ śnathitám apsvàntáḥ. Víprutaṁ rebhámudáni právṛktamúnninyathuḥ sómamiva sruvéṇa* (RV. 1.116.24).

7. Regarding complexion of the *twin Aśvins Yāska* says—'*Athāto dyusthānāḥ devatāḥ. Tāsām aśvinau prathamāgāminau bhavataḥ. Aśvinau yad vyaśnuvāte sarvaṁ rasenānyaḥ. Jyotiṣānyaḥ. Aśvairaśvināvityaurṇavābhaḥ. Tatkāvaśvinau. Dyāvāpṛthivyavityeke. Ahorātrāvityeke. Sūryācandramasāvityeke. Rājānau puṇyakṛtāvityaitihāsikāḥ. Tayoḥ kāla ūrdhvam arddharātrāt prakāśībhāvasyānuviṣṭaṁbham. Anutamo bhāgo hi madhyamo jyotirbhāga ādityaḥ. Tayoḥ samānakālayoḥ samānakarmaṇoḥ saṇstutaprāyayorasaṇstavenaiṣo'rdharco bhavati. Vāsātyo anya ucyate. Uṣaḥ putrastavanyaḥ*'. Now, therefore, (we shall deal with) the celestial deities. Of these, the *Aśvins* come first. The *Aśvins* are (so called) because they two pervade (*vas*) everything, one with *rasa* (moisture), the other with light. They are called *Aśvins* on account of their having horses (*aśvas*) says *Aurṇavābha*, who then are the *Aśvins* ? According to some they are heaven and earth ; day and night, according to others, some take them to be the sun and the moon (while) the Historians regard them as two victorious kings. Their time is after midnight, which in consequence, is an impediment to the appearance of light. The part in the dark is the atmosphere, and the part in the light is the sun. It is with reference to their separate individual praise that the hemistich is addressed to the two *Aśvins* ; who are mostly praised conjointly and whose time and functions are identical. One

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



is called the sun of night, the other sun of dawn (Nir 12.1,2)'.

*Nāsatyau cāśvinau. Satyāveva nāsatyāvityaurṇavābhaḥ. Satyasya praṇetārāvityāgrāyaṇaḥ. Nāsikāprabhavau babhūvaturiti vā* (Nir. 6.13). '*Nāsatyau* are the *twin Aśvins*. They are over true and never false, says *Aurṇavābha*. They are promoters of truth, *Āgrāyaṇa*. Or else they are (so called because) they are nose born (*Cf.* SRB VIII.5.23 ; 42.4 ; also 1.3.13 34.7).

From this statement of *Yāska*, we can know that there is a difference of opinion amongst the seers about the identification of the *twin Aśvins*. Here it may be noted that *Yāska* quotes a passage [*Aśvinau yad vyaśnuvāte sarvam*' The *Aśvins* are (so called) because the two pervade everything'. To this he adds his own remark '*rasenānyaḥ jyotiṣānyaḥ*'] one with moisture and other with light.

A similar statement is found in the Ś.B.—*Ime ha vai dyāvāpṛthivī pratyakṣam aṣvināvime hīdaṁ sarvam aśnuvātām.* (S.B. 4.1.5.16).

Now in the Vedic pantheon the sun in connected with the light and moon with *rasa*. As the heaven does not give light, therefore, light cannot be connected with it. So according to *Yāska* and Ś.B. Heaven and Earth are the twin *Aśvins*, which is also the suggestion of some other authorities—*Dyāvāpṛthivyav ity eke*. Again we have '*Āśvinaṁ dvikapālaṁ puruḍāśaṁ nirvapati*, Ś.B. 5.3.1.8 ; *Aśvino dvikapālaḥ* (*puroḍāśaḥ*), *Tāṇ.* B. 21.10.23 ; *Devasya tvā savituḥ prasave. Aśvinorbāhubhyām. Tai.* B. 2.6.5.21). 'These passages show that the *twin Aśvins* are composed of two *sherds* and the *Agni* is accepted to creat the sun with the arms of the *twin Aśvins*. It means that before the formation of the sun the *twin Aśvins* existed. In this connection, we may consider an unidentified passage quoted by *Yāska*—'*Vasātiṣu sma caratho'sitau petvāviva. Kadedamaśvinā yuvamabhi devān agacchatam* (Nir. 12.2). 'You wandered like two black clouds during the nights, O, *Aśvins*, when was it that you came to the gods'. Here the *twin Aśvins* can never be the sun and the moon, because they are composed of the two black clouds. But themselves, they form an undivided

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



whole. Possibly the two *kapālas* mentioned above refer to the two *Aśvins*. The words '*vasātiṣu*' nights certainly denotes the period of complete darkness *i.e. Dīrghatamas* or *Tamaḥ āsīt tamasā gūḍhamagre* etc. At this stage the twin *Aśvins* are completely dark. Moving on their own axis, the twin *Aśvins* are going to attain the different gods for further creation. This view is supported by the epithets of *Aśvins* used in the *Vedic* text such as '*Sayujā*' conjoint ; *Ājātā divaḥ*' born conjointly from the sky (RV. IV. 43.3). *Ṛbhumantā*, having *Ṛbhus*' (RV. VIII.35.15) ; which shows that at this stage the *Ṛbhus* were not separated from the conjoint *Aśvins* ; *Cyavānā* set on motion (RV. VI. 62.7) ; *Chardiṣpau*, 'protectors of a house', *i.e.* the undivided whole *Hiraṇyagarbha* ; the *Hiraṇyagarbha* was in the stage of formation (see *Yātáṁ chardiṣpā' utá naḥ paraspā' bhūtáṁ jagatpā' utá nastanūpā'. Vartístokā'ya tánayāya yātam* (RV. VIII.9.11) ; *Jātā apsu* 'both the *Aśvins* born in the *āpaḥ*' *viz.* pervading elements (RV. 1.184.3) ; *Divo napātā* (RV. 1.117.12) ; *Divo narā* (RV. X.143.3) ; *Divyā* (RV. IV. 43.3) ; *Prathamā* (RV. II.39.3) ; *Mitrāvaruṇavantā* (RV. VIII.35.13) ; *Hiraṇyavartanī* (RV. VIII.8.1) ; *Hiraṇyapeśasā* (RV. VIII.8.2) ; *Sūryatvacā*, 'sun like cover' (RV. VIII. 8.2). All these epithets show the undivided wholeness of the *twin Aśvins*.

In the *Ṛgveda* there are different pairs that are called twin *Aśvins*. But in the present *mantra viz.* (RV. 1.158.3) there is the description of the undivided whole. In the *Ṛgveda* and in the context of the twin *Aśvins, Atri, Kakṣīvān, Dīrghatamā, Rebha* and *Bhujyu* etc. are the names of *Hiraṇyagarbha* in its different stages of formation. After the *Tugra* state, the twin *Aśvins* attained the *Bhujyu* state within three days and three nights. The significance of three days and three nights requires investigation. They attained the state of *Rebha* within ten nights and nine days. Till this time the *Ṛṣi Rebha* was bound up in the *Āpaḥ* or the elemental state of the creation. (see *Víprutáṁ rebhám udáni právṛktam únninyathuḥ* (RV. 1.116.24). *Áśvaṁ na gūḷhm aśḷhvinā durévair ṛ'ṣiṁ narā vṛṣaṇā rebhámapsú. Sáṁ táṁ riṇītho víprutaṁ dáṇsobhir ná vām jūryanti pūrvyā' kṛtā'ni* (RV. 1.117.4). Here the phrase

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*'ná vāṁ jūryanti pūrvyā' kṛtā'ni'* is to be noted. *Apsu* should be compared to *'Támíd gárbhaṁ prathamáṁ dadhra ā'po yátra devā'ḥ samágacchanta víśve. Ajásya nā'bhavádhyékamárpitaṁ yáśmiṇ víśvāni bhúvanāni tasthúḥ* (RV. X.82.6). This is the initial stage of *Hiraṇyagarbha*. The second stage is the birth of *Agni*. (See. *Ā'po ha yád bṛ'hatī'rviśvamā'yan gárbhaṁ dádhānā janáyantīragníṁ* (RV. X.121.7). The third state (*Vṛ'ṣāgníṁ vṛ'ṣaṇaṁ bhárannapā'ṁ gárbhaṁ samudríyam.* (VS. 11.46). The next stage (*Subhū'ḥ svayambhū'ḥ prathamó 'ntármahatyarṇavé. Dadhé ha gárbham ṛtvíyaṁ yáto jātáḥ prajā'patiḥ* (VS. 23.63). The next stage *'Hiraṇyavarṇāḥ śúcayaḥ pāvakā' yā'su jātáḥ kāśyápo yā'svíndraḥ. Agníṁ yā' gárbhaṁ dathiré vírūpās tā' na ā'paḥ śáṁ syonā' bhavantu.'* (*Tai.* S. 5.6.1).

These examples denote some of the stages in the evolution of *Hiraṇyagarbha*. The different stages of creation will be clear from the following verses :—

*Ṛtáṁ ca satyáṁ cābhīddhāt tápasó'dhyajāyata.*
*Táto rā'try ajāyata tátaḥ samudró arṇaváḥ.*
*Samudrā'd arṇavā'dádhi saṁvatsaró ajāyata.*
*Ahorātrā'ṇi vidádhad víśvasya miṣató vasī'.*
*Sūryācandramásau dhātā' yathāpūrvám akalpayat.*
*Dívaṁ ca pṛthivī'ṁ cāntárikṣam átho svàḥ.*

(RV. X.190.1, 2, 3).

The stages described in these *mantras* are from the very beginning to the end of the creation. They are : 1. *Ṛta* 2. *Satya*, 3. *Rātri*, 4. *Arṇava samudra*. 5. *Saṁvatsara*, 6. *Ahorātrāṇi*, 7. *Sūryācandramasau*, 8. *Dyauloka*, 9. *Pṛthivīloka*, and 10. *Antarikṣaloka*. Here *Arṇava* which qualifies *samudra* denotes that stage of the creation of *Hiraṇyagarbha*, when the *Āpaḥ* 'the elements' do not float. (*Cf.*

*Aram ityeṣa śīghraṁ tu nipātaḥ kavibhiḥ smṛtaḥ.*
*Ekārṇave bhavanty āpo nu śighrāstena te narāḥ.*

(*Vā. Pu.* 7.57, 58).

*Nānātve caiva ṣīghre ca dhāturvai ara ucyate.*
*Ekārṇave tadāpo vai na śīghrāstena tā narāḥ.*

(*ibid.* 100, 183)

Here *'Taugryāya yuktaḥ peruḥ'* denotes the *Bhujyu* stage of *Hiraṇyagarbha* when the *twin Aśvins, viz.*, the undivided whole

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Hiraṇyagarbha* is under evolution. This state remained only for three days and three nights. Here the word *peru* is in singular and possibly signifies the whole of the creation. Therefore, the phrase '*yuktaḥ peruḥ*' simply denotes the motion which was possessed by the twin *Aśvins* at the *Bhujyu* state of the creation.

*Perúḥ* : prominent; from √*pī pāne.* to drink; IV.*Ā.*; with *ru* by *Mīpībhyaṁ ruḥ* (*Uṇ.* 4.101). *Pīyate pibati vā peruḥ,* 'one that drinks'. The accent on the suffix syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). M.W. has derived it from √*pī pyāy vṛddhau,* 'swelling' or 'causing to swell'; I.*Ā.* (*Cf. Pyāyaḥ pī—Pāṇ.* 6.1.28) and *Sāyaṇa* from √*pṝ* carrying across, rescuing, delivering.

Whatever the derivation may be, the sense is the same. The seed of the creation was under development. The seed belonged to the twin *Aśvins.* So '*vāṁ yuktaḥ peruḥ*' means the seed of the twin *Aśvins* began to increase after contraction in the *Āpaḥ Peru* is *Apām-napāt* (RV. VII.35.13). *Aśvins* come from the *Āpaḥ,* so the twin *Aśvins* are themselves *peru.*

*Arṇasaḥ* : of the ocean of air; from √*ṛ gatau,* to go, I.P. with *asun* and the augment *nuṭ* by *Udake nuṭ ca* (*Uṇ.* 4.197). *Ṛcchati gacchati tad arṇaḥ jalam. Yāska* has put it in the synonyms of water. Indeed he means '*Āpaḥ*' the creative waters. M.W. gives the meaning of '*arṇas*' as wave, flood, stream, RV. : the word *Arṇavaḥ* is also derived from this *arṇas. Arṇavaḥ* is the adjective of *samudra.* So '*Arṇavaḥ samudraḥ*' means the agitated ocean. Now it is clear at this stage the *Āpaḥ* are swelling. So it is said that '*pajra*' is put in the middle of the *arṇas.* Possibly at this stage of the twin *Aśvins* some sort of specific strength may have been added by some natural phenomenon.

*Pajráḥ* : strong; from √*paj* or *pañj* to become stiff or rigid, with *Auṇādika ra* (*Cf.* Gk. *pegnum;* Lat. *panjo*). M.W. gives the meaning of this word as solid, stout, fat, strong. This word is very significant in the context of Cosmology. Solid is the most appropriate meaning of *pajra.* From this it seems that the creation of *Hiraṇyagarbha* was going on. The gradual development of *Hiraṇyagarbha* is from gaseous to the liquid and

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



from the liquid to the solid state. '*Pajraḥ dhāyi*' means the solidity was put in the middle of the *Āpaḥ*, denotes that stage of solidification of *Hiraṇyagarbha*.

*Ávas* : favour; from √*av*.

*Saraṇám* : protection.

*Ájma* : battle; from √*aj gatikṣepaṇayoḥ*, to go, throw; with *manin* by *Anyebhyo 'pi dṛśyate* (*Pāṇ.* 3.2.75). The accent on the initial syllable by *Ñni*-(*Pāṇ.* 6.1.197).

*Pataríṇī* : the two winged ones, *i.e.* two aspected (bright and dark); day and night; from √*pat*, to fall; I.P. with *atran* by *Aminakṣi*-(*Uṇ.* 3.105). *Patati anena iti patatram*. The accent on the initial syllable by *Ñni*-(*Pāṇ.* 6.1.197). Again from *patatra* the *matvarthīya* '*in*' takes place by *Ata iniṭhanau* (*Pāṇ.* 5.2.115). *Patatram asti asminn iti patatrī strī cet patatriṇī*, *ṅīp* by *Ṛnnebhyo ṅīp* (*Pāṇ.* 4.1.5). The accent on the *taddhita* suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). Again in dual, it takes *pūrvasavarṇa* by *Supāṁ suluk*-(*Pāṇ.* 7.1.39).

Here this word qualifying '*ime*' shows that it is fem. dual. *Sāyaṇa*, Grassmann and others have translated it as '*Ahorātre*' day and night. This explanation accords with the context with the twin *Aśvins*. But the radical meaning shows that the *ahorātre* were in floating state. According to (RV. X.190.2) this stage of *Ahorātre* is final and just after this the sun and the moon were formed.

*Ví-dugdhām* : may drain out; from *vi*- √*duh*, to milk out, drain, exploit.

*E'dhaḥ* : heat; from √*indh* to kindle.

*Dáśatayaḥ* : ten times, tenfold; from *daśa* the suffix *tayap* takes place by *Saṅkhāyā avayave tayap* (*Pāṇ.* 5.2.42). *Dasá avayavaḥ yasya iti daśatayaḥ*. The accent on the initial syllable by *Ñni*-(*Pāṇ.* 6.1.197), as the word *daśa* is derived with *kanin*.

In the context of *Ahorātre*, which are *Aucathya*, the word *daśataya* shows that at this stage of *Ahorātre*, the power of *Agni* was increased ten times and seemed to consume the whole of *Hiraṇyagarbha*. The next *pāda* of the *mantra* '*Prá yád vāṁ baddhástmáni khā'dati kṣā'm*' shows that *Hiraṇyagarbha* is burning furiously. This is the stage of automic conflagration which precedes the formation of the sun. (see· RV. X.190.1, 2, 3).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Mā' dhāk* : Let not burn; from √*dah bhasmīkaraṇe,* to burn, consume by fire; I.P.*Ā.* (*Cf.* Lith. *degu,* 'I am hot'; Goth. *dag-s*; Old Germ. *tāh-t,* 'a wick'); *Luṅ* by *Luṅ* (*Pāṇ.* 3.2.110); *sic* by *Cleḥ sic* (*Pāṇ.* 3.1.44); *i* in *ti* drops by *Nityaṁ ṅitaḥ* (*Pāṇ.* 3.4.90); the augment '*iṭ*' does not come by the prohibition of *Ekāca upadeśe'nudāttāt* (*Pāṇ.* 7.2.10); *vṛddhi* by *Vadavrajahalantasyācaḥ* (*Pāṇ.* 7.2.2); *t* drops by *Halṅyābbhyo-*(*Pāṇ.* 6.1.68); *a* drops by *Saṁyogāntasya lopaḥ* (*Pāṇ.* 8.2.23); *d* into *dh* by *Ekāco baśo bhaṣ-*(*Pāṇ.* 8.2.37); *h* into *ḍh* by *Ho ḍhaḥ* (*Pāṇ.* 8.2.31); *ḍh* into *k* by *Ṣaḍhoḥ kaḥ si* (*Pāṇ.* 8.2.41); the augment '*aṭ*' does not come by *Na māṅyoge* (*Pāṇ.* 6.4.74).

*Baddháḥ* : confined; from √*bandh,* to bind, inprison, confine.

*Tmáni* : (for *ātmani*) in itself; *ā* drops by *Āṅo'nyatrāpi chandasi lopo dṛśyate* (*Vā. Pāṇ.* 6.4.141).

*Kṣā'm* ; existence; from √*kṣi.*

*Garan* : swallow; from √*gṝ nigaraṇe,* 'to swallow', VI.P. with *leṭ* by *Liṅarthe leṭ* (*Pāṇ.* 3.4.7) in 3rd per. plu. Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Nadyáḥ* ; streams; (of light); from √*nad avyakte śabde,* to sound, thunder, roar. I.P.; with *ac* by *Nandigrahi-*(*Pāṇ.* 3.1.134). *Nadati iti nadaḥ strī cet nadī,* 'one that swirls is *nadī*'. The feminine suffix *ṅīp* takes place at *Ṭit-*(*Pāṇ.* 4.1.15). The word '*nadaṭ*' is read in *Nandi-*(*Pāṇ.* 3.1.134) and *nadaṭ* being a *ṭit, ṅīp* is added for making its feminine. The accent on the word *nada* is on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163). But when *ṇīp* comes the accent falls on *ṅīp* by *Anudāttasya ca yatrodāttalopaḥ* (*Pāṇ.* 6.1.161). Again when *jas* comes and *ī* of *nadī* takes *yaṇ* by *Iko yaṇaci* (*Pāṇ.* 6.1.77), the *svarita* accent falls on *jas* which is unaccented by *Anudāttau suppitau* (*Pāṇ.* 3.1.4) by *Udāttasvaritayoryaṇaḥ svarito 'nudāttasya* (*Pāṇ.* 8.2.4).

*Yāska* has enlisted the root *nadati* in *stutikarmā* (Nigh. 3.14) *Nada* in the synonyms of *stotāraḥ* (Nigh. 3.16) and *Nadyaḥ* in the *Nadīnāma.*

These *nadīs* are asked not to swallow the *Dīrghatamas* which is denoted by the pronoun *mā* of 1st. per in the acc, sing.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


Now we must see what *nadī* means here. We have seen in the previous *mantra* that *Agni* is increased ten times in the twin *Aśvins*. As the context does not refer to water in any form, *nadī*, therefore, does not mean a river. We find that sometimes the general name *'nadī'*, *viz.* the rivers or river is mentioned in the *mantras* and sometimes the specific name of the river such as *'Sindhu'* is mentioned. One whole hymn, (RV. X.75) celebrates the *Sindhu*. Another entire hymn (RV. III.33) is devoted to the invocation and praise of the sister streams *Vipāś* and *Śutudrī*. The *Sarasvatī* is, however, more enthusiastically celebrated than any other river. *Sarasvatī*. *Sarayu* and *Sindhu* are called big streams (RV. X.64.9). And elsewhere (RV. X.75) *Gaṅgā, Yamunā, Sarasvatī, Śutudrī, Paruṣṇī* and others (altogether twentyone) are addressed. *Sarasvatī* alone of all the rivers is said to be pure, following from the mountain, from the celestial ocean. (RV. VII. 95.1,2) (*Cf*, also RV. V.43.11). She fills the terrestrial regions, and the wide atmospheric space and occupies three abodes (RV. VI.61.11,12). She is invoked to descend from the sky. from the great mountain, to the sacrifice (RV. V.43.11). The last three passages (*Cf* also VII.95.2) seem to allude to the notion of its celestial origin. She has seven sisters and is sevenfold, (RV. VI.61.10, 12). She is one of seven, a mother of streams (RV. VII. 36.6). *Sarasvatī* is even called the wife of the *Aśvins* (VS. 19 94). She is invoked often with other deities. Besides *Pūṣan* and *Indra*, she is particularly associated with the *Maruts*. (RV. III. 54.13, VII. 9.5; 39. 5; 40.3) and is said to be accompanied by them. (RV. II. 30.8) or to have them as her friends. (RV. VII. 96.2). She is also once in the RV. connected with the *Aśvins*.

'There has been much controversy as to the identity of the stream of which the goddess *Sarasvatī* is a personification. The name is identical with that of the *Avestan* river *Haraquiti* and *Afghānistān* and it may have been the latter river which was first lauded as the *Sarasvatī*. But Roth (PW), Grassmann (GW), Ludwig and Zimmer are of opinion, that in the RV. *Sarasvatī* usually and originally meant a mighty stream, probably the Indus (*Sarasvatī* being the sacred and Sindhu the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


secular name), but that it occasionally designates the small stream in *Madhyadeśa* to which both its name and its sacred character were in latter times transferred. Max Muller believes it to be identical with this small river *Sarasvatī*, which with the *Dṛṣadvatī* formed the boundaries of the sacred region *Brahmāvarta* and which loses itself in the sands of the desert, but in Vedic times reached the sea. According to Oldham a servey of ancient river-beds affords evidence that the *Sarasvatī* was originally a tributary of the *Śutudrī* (the modern Satlej) and that when the latter left its old bed of the *Śutudrī*. (see. Mac, V.M. pp. 87.88). *Sarasvatī* has a male correlative named *Sarasvat*. In one passage (RV. I.164.52) *Sarasvat*, here apparently a name of the bird *Agni*, is spoken of as refreshing with rain. Roth. (PW.) regards him as a guardian of the celestial waters who bestows fertility. Hillbrandt identifies *Sarasvat* with '*Aapāṁ napāt*' '*Soma*' moon and Hardy expresses a similar view (see. Mac. V.M., p. 88).

All the above-mentioned scholars have unsuccessfully tried to identify the celestial *Sarasvatī* with the terrestrial river *Sarasvatī*. As a matter of fact the celestial origin of the seven rivers shows that they represent some celestial phenomena. The description does not pertain to a river *Sarasvatī* on the soil of India or Persia. The number of the rivers is seven or twentyone. They have their origin in the sky and are associated with the deities *Agni*, *Indra*, *Pūṣan* and the twin *Aśvins*. This shows that they are the different streams called *Gaṅgā*, *Yamunā*, etc. In their origin, they do not have different names. Here they are '*Mātṛtamāḥ nadyaḥ*' the most motherly rivers (*i.e.* enveloping). In other passage they are collectively spoken of as Sindhu :—

*Ṣukháṁ ráthaṁ yuyuje síndhuraśvínaṁ*
*téna vā'jaṁ saniṣadasmínnājaú.*
*Mahā'nhyásya mahimā' panasyáté*
*'dabdhasya svāyaśaso virapśínaḥ.*

(RV. X. 75.9)

Here *Sāyaṇa* rightly inteprets '*āśvinaṁ ratham*' as a chariot having horses. The word *āśvinaṁ* is in singular and the stem born meaning is 'having horses'. It singifies nothing else

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



except what its actual meaning is, or perhaps the state of *Hiraṇyagarbha, i.e.* '*Ahorātre*' when there was complete absence of any horse. The words *nadyaḥ* (RV. I. 158.5) and *Sindhu* (RV. X. 75.9) are synonyms. Both the verses are connected with *Aśvins*. Possibly it is a prayer to the effect that *Aśvins* or the *Ahorātre* stage of the *Hiraṇyagarbha* should not be swallowed up by the rivers, *i.e.* the streams or waves of *Agni* generated in the *Hiraṇyaqarbha*. Later on these waves caused the birth of the sun. They are twentyone in number. Possibly they are described in '*Yé trisaptā'ḥ pariyánti víśvā rūpā'ṇi bíbhrata*' AV. 1.1.1). It is also possible that *Iḍā, Sarasvatī, Bhāratī* etc. are the names of the sound produced by the waves of *Agni*. In other words these waves are the *aśvāḥ* and so '*Ahorātre*' are the 'twin *Aśvins*' the undivided whole *Hiraṇyagarbha*. (*Cf. Aśvairaśvināvityaurṇavābhaḥ. Nir.* 12.1). Originally these were innumerable waves, but later on they were divided into seven groups and again into twentyone. After the birth of the sun waves were called '*Saptarṣmyaḥ, saptaraśmiḥ* etc. The names of the rivers on the earth were given in imitation of the names of the heavenly streams or waves (*Cf.*

*Sarveṣāṇtu nāmāni karmāṇi ca pṛthakpṛthak.*

*Vedaśabdebhya evādau pṛthaksaṇsthāśca nirmame.* (*Manu*).

So the '*Mātṛtamāḥ nadyaḥ*' denote the waves of *Agni* increased ten times at the *ahorātre* stage of the *Hiraṇyagarbha*.

*Dāsā'ḥ*: demons ; from √*das upakṣaye*, 'to suffer want, to become exhausted, with *ṇic* by *Hetumati ca* (*Pāṇ.* 3.1.26) and then *ac* by *Nandigrahi*-(*Pāṇ.* 3.1.134). *Dāsayati iti dāso vṛtraḥ*, 'one that causes to become exhausted.' *Ṇic* drops by *Ṇeraniṭi* (*Pāṇ.* 6.4.51). (*Cf. Dāso dasyateḥ. Upadāsayati karmāṇi.* '*Dāsa* is derived from the root '*das*' (to be exhausted) he causes the works to be exhausted. (Nir 2.17). The accent on the suffix syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

This word '*dāsa*' is used in *Ṛgveda* several times. *Dāsa* and its equivalent *dasyu*, are also used to d signate atmospheric demons. The *dasyus* who endeavouring to scale heaven, are cast down by *Indra* (RV. VIII. 14.14) (*Cf.* RV. II. 12.12). The *dasyus* whom he burnt down from heaven (RV. I. 33.7)

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



whom he vanquished from birth (RV. 1.51.6) ; VIII. 66.1—3) or against whom he aids the gods (RV. X. 54.1) must be the demons. This is also the case, when *Indra* attacks the *dasyu*, scattering the mist and darkness (RV. X. 73.5) or wins the sun and waters after slaying the *dasyus*. (RV. I. 100.18), and when the gods and the *dasyus* are contrasted as foes (RV. III. 29.9) *Dāsa*, who is the husband of the waters (RV. I. 32.11) ; V. 30.5 ; VIII. 85.11) must mean a demon. By conquering *Dāsa*, *Indra* makes the waters, the wives of a noble husband. (RV. X. 43.8). The Seven forts of the *Dāsas*, which like those of *Vṛtra* (RV. I. 174.2), are called *autumnal* (RV. VI. 20.10) are doubtless atmospheric (see Mac. V.M., pp. 157, 158).

Now we have to consider whether this *dāsa* is the same who is entangled with *Indra* or is something different from that. In our opinion, the word under consideration, is quite different from *Indra's dāsa*. Here *dāsa* signifies the state of darkness. In *Hiraṇyagarbha*, *Agni* is increased ten times and this *Agni* is changed into waves and darkness is disappearing hence *dāsa* means destroyer.

*Súsamubdham* : well covered. *i.e.* lying snug ; from *su-sam*√*ubh* to confine, to shut up, cover up ; IX. P. or VII. P ; with *kta*. The accent on the initial syllable by *Tatpuruṣe-* (*Pāṇ.* 6.2.2).

*Avā'dhuḥ* : turned to, directed towards ; from *ava* √*dhā* to turn (the mind) ; III. P. *Ā* ; *Luṅ* by (*Pāṇ.* 3.2.110) 3rd. per. plu. *Sic* drops by *Gātisthāghu-*(*Pāṇ.* 2 4.76) ; *jhi* is replaced by *jus* by *Ātaḥ* (*Pāṇ.* 3.4.110) ; *pararūpa* by *Usyapadāntát-*(*Pāṇ.* 6.1.96). Here *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28) does not apply as it is prohibited by *Yadvṛttānnityam* (*Pān.* 8.1.66) hence the augment retains its accent. Again contraction of *aṭ* with *ava* is also accented by *Ekādeśa udāttenodāttaḥ* (*Pāṇ.* 8.2.5).

*Traitanáḥ* : extended in three places (*i.e. Agni*); from √*tan vistāre*, 'to extend'; VIII.P. with *tri* as a prefix and *ac* as a suffix by *Nandigrahi-*(*Pāṇ.* 3.1.134). The accent on the last syllable of the comp. by *Gatikārako-*(*Pāṇ.* 6.2.139) and *Citaḥ* (*Pāṇ.* 6.1.163). Again *Tritanasya idaṁ Traitanaḥ, aṇ* by *Tasyedam* (*Pāṇ.* 4.3.120). The accent on the last syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). (*Cf. Tritastīrṇatamo medhayā babhūva.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Api vā saṇkhyānāmaivābhipreta syāt. Ekato dvitastrita iti trayo babhūvuḥ* (Nir. 4.6). '*Trita* was one most eminent in wisdom. Or else the word may have been intended as a synonym of number, *i.e. ekataḥ, dvitaḥ, tritaḥ,* thus the three were produced'.

Here *Traitana* is used in the sense of *Trita.* It occurs only once here in the *Ṛgveda* and *Trita* for many times. Originally *Trita* meant *Agni* who pre-existed *Indra.* The name of *Trita* was more popular than that of *Indra. Indra* is compared to *Trita.* When *Indra* in the *Vṛta* – fight strove against the withholder of rain, he cleft him as *Trita* cleaves the fences of *Vala (*RV. I.52. 4, 5). Again the man who is aided by *Indrāgnī* pierces the rich strongholds like *Trita* (RV. V.86.1). The flames of *Agni* rise when *Trita* in the sky blows upon him like a smelter and sharpens him as in the smelter furnace. (RV. V.9.5). *Trita* eagerly seeking him *(Agni)* found him on the head of the cow (*i.e.* rays); he when born in houses becomes a youth, the centre of brightness, establishing himself in dwellings. Trite enveloped (in flames) seated himself within his place (RV. X.46.3.6). Trita blows or breathes in heaven. (RV. V.9.5).

So Trita in the RV. is *Agni.* The first hemistich of the present verse '*Ná' mā garan nadyàḥ mātṛ'tamāḥ*' shows that the streams or waves of *Agai* have increased and *Dīrghatamā* (having deep darkness) prays not to be swallowed up. As a matter of fact *Traitana* is not a demon as *Sāyaṇa* says, but he is a god in the form of *Agni. Dīrghatamā,* in the opinion of *Sāyaṇa,* is a sage and because his head is to be cut off by *Traitana, Sāyaṇa* thinks *Traitana* to be an *Asura* 'demon'. But *Dīrghatamā* is a form of *Hīraṇyagarbha.* Tho darkness of *Hīraṇyagarbha* is to be finished because the waves of *Agni* has increased ten times. So *Traitana* is not a demon. In the beginning *Agni* was born at one place in the *Dīrghatamā* and then in the second place and finally in the third place. Hence it was called *Trita* or *Traitana.* All these three places where *Agni* was produced (*Viz.* heaven, earth and middle region) were the three heads. Here *traitana* is said to cut off the head of *Dīrghatamā* or *Hiraṇyagarbha* was enlighted when *Agni* was produced. In like

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


manner next two heads were cut off, *i.e.* two other places were enlighted. So one *Trita* is said to cut off the three heads of the undivided whole *Tvaṣṭā*. (see.

*Sá pítryāṇyā'yudhāni vidvā'níndreṣita āptyó abhyàyudhyat.*
*Triśīrṣā'ṇaṁ saptáraśmiṁ jaghanvā'ntvāṣṭrásya cinníḥ sasṛje triló gā'ḥ* (RV. X.8.8).
*Tvāṣṭrásya cidviśvárūpasya gónām ācakrāṇástrī'ṇi śīrṣā' párā vark* (RV. X.8.9).

How *Agni* came for the first time in the *Hiraṇyagarbha* and became *Trita* is a story told in the following *Brāhmaṇa* passage-*Caturdhā vihito ha va agre'gnirāsa. Sa yamagre'gniṁ hotrāya prāvṛṇata sa prādhanvadyaṁ dvitīyaṁ prāvṛṇata sa praivādhanvadyaṁ tṛtīyaṁ prāvṛṇate sa praivādhanvad atha yo 'yam etarhyagniḥ sa bhīṣā nililye so 'paḥ praviveśa taṁ devā anuvidyu sahasaivādbhya āninyuḥ so 'po'bhitiṣṭhevā'vaṣṭhyūtā stha yā aprapadanaṁ stha yābhyo vā māmakāmaṁ nayantīti tata āptyāḥ saṁbabhūvustrito dvita ekataḥ* (Ś.B. 1.2.3.1). *Ta Indreṇa saha ceruḥ. Yathedaṁ brāhmaṇo rājānam anucarati sa yatra triśīrṣāṇaṁ tvāṣṭraṁ viśvarūpaṁ jaghāna tasya haite 'pi vadhyasy vidāñcakruḥ śaśvaddhainaṁ trita eva jaghānātya ha tadindro 'mucyata devo hi saḥ* (Ś.B. 1.2.3.2).

So the disappearance of the darkness in the *Hiraṇyagarbha* is allegorically described in the present verse. *Dīrghatamā* (darkness) is said to have burnt his shoulders and chest, which means that the darkness is leaving the *Dīrghatamā*. Possibly the cutting off the head and the burning of the shoulders and chest, shows that the *Hiraṇyagarbha* was lighted from top to bottom. And this is the background of the separation of the heaven and earth from each other.

*Ápi gdha* : *ate* ; from *api* √*ad bhakṣaṇe* to eat away. *Luṅ* 3rd per. sing. *Sāyaṇa* has derived it from √*han* but the form '*gdha*' is regular formation from √*ad* and not from √*han* and the sense is also here to eat. The root √*ad* is substituted by *ghas* by *Luṅsano ghasḷṛ* (*Pāṇ.* 2.4.37); the *vikaraṇa cli* drops by *Mantre ghas-*(*Pāṇ.* 2.4.80); a drops by *Ghasibhasorhali ca* (*Pāṇ.* 6.4.100); *ta* into *dha* by *Jhaṣastathordho'dhaḥ* (*Pāṇ.* 8.2.40); *s* in *ghas* drops by *Dhi ca* (*Pāṇ.* 8.2.25); *gh* into *g* by *Jhalāṁ jasjhaśi* (*Pāṇ.* 8.4.53).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


The use of *ghas* regarding shoulders and chest and the cutting of head show the gradual development of light in the *Hiraṇyagarbha* from top to the chest which caused to separate the heaven and earth from each other.

*Dīrghátamāḥ* : having deep darkness; B.V. Comp. *Dīrgham tamo yasmin saḥ dīrghatamāḥ*. The accent on the second syllable of the first member of the comp. by *Bahuvrīhau prakṛtyā pūrvapadam* (*Pāṇ.* 6.2.1).

As it is shown previously that *Dīrghatamāḥ* is the name of *Hiraṇyagarbha* before the birth of the powerful *Agni*. The son of *Mamatā* or nature, *i.e. Prakṛtiḥ, Dīrghatamāḥ* suffered decay in the tenth *yuga*, which means that the darkness was swept away, and the '*nadyaḥ*' streams or waves of *Agni* began to flow. In this *mantra, Hiraṇyagarbha* which is in the state of deep darkness, is said to be enlighted in the tenth *yuga*. It is very difficult to fix the exact date but it appears to denote approximately the end of the tenth *yuga*.

Creation has two sides 1. *sṛṣṭi* (*manifestation*) and 2. *pralaya* (destruction) of the universe. The period of creation is called a day of *Brahmā* and that of destruction, his night. A day of *Brahmā* consists of one thousand '*deva-yuga*'-(see. *Sahasrasya pramāsi sahasrasya pratimāsi*. VS. 15.65). (*Cf. Sarvaṁ vai sahasraṁ sarvasya dātāsi*-Ś.B. 7.5.2.13). The age of one creation is 4320000000 years. (see. *Śataṁ te 'yutaṁ hāyanān dve yuge trīṇi catvāri kṛṇma* (AV. VIII.2.21). It is said that the day and night are of equal duration. It means that *Brahmā's* night also consists of one thousand '*deva-yugas*'. (*Cf.*

*Daivikānāṁ yugānāṁ tu sahasraṁ parisaṅkhyayā.*

*Brāhmamekamaharjñeyaṁ tāvatī rātrireva ca* (*Manu.* 1.72). (also Cf *Ekasahasraṁ* (1000) *cāturyugāni Brāhmadinasya parimāṇaṁ bhavati. Brāhmyā rātrerapi tāvadeva parimāṇaṁ vijñeyam. Sṛṣṭervarttamānasya dinasaṅjñāsti, pratyayasya ca rātrisaṅjñeti.* (S.D. R.B.B. p. 24). But there is no evidence in the *veda* to support the statement that *Brahmā's* day and night spread over two thousand *deva-yugas*. As a matter of fact, both the day and night of *Brahmā* extend only to one thousand *deva-yugas* and it is within the period that both *sṛṣṭi* (creation) and *pralaya* (destruction) do occur. During creation the sun comes

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


into existence and it is called the day and during destruction the sun disappears and it is called the night of *Brahmā*. Though creation as well as the destruction go on side by side yet the creative process is more important in the beginning. In course of time the formation of the sun, the moon and the earth took place. In like manner a time will come when the sun will also end in hot and hot. (see :—

*Sahasraṁ yattu raśmīnāṁ sūryasyeha vibhāsate.*
*Te saptaraśmayo bhūtvā hyaikaiko jāyate raviḥ.*
*Nirdagdheṣu ca lokeṣu teṣu sūryaistu saptabhiḥ.*

(*Vā. Pu.* 7.45,46, 52).

At this stage though some sort of construction still goes yet mainly the destructive processes are at work. In this way the story of the evolution and disolution of the universe goes on.

In the present context of the creation of the *Hiraṇyagarbha*, the tenth *yuga* has passed away. At the end of the tenth *yuga* the *Dīrghatamāḥ* has suffered and the stage of the end of darkness has assigned. We can, therefore, calculate the time of the biginning of the creation. One *yuga* is equivalent to the earthly '*caturyuga* consisting of *Kṛtayuga*, *Tretāyuga*, *Dvāparayuga* and *Kaliyuga*. The age of *Kaliyuga* is 432000 years, of *Dvāpara* is 864000, of *Treta* is 1296000 years and of *Kṛtayuga* is 1728000 years. The total period of all the four *yugas* is 4320000 years. Multiplied by 10, the product is 43200000 years, a period that began with the first *Manu*. Here the years of *Sandhi* also should be added.

*Jujurvā'n* : decayed ; from √*jṛṣ vayohānau*, to decay, to make old or decrepit ; I.P. with *kvasu* by *Kvasuśca* (*Pāṇ.* 3.2.107); *utva* by *Bahulaṁ chandasi* (*Pāṇ.* 7.1.103) ; *reparatva* by *Uraṇ raparaḥ* (*Pāṇ.* 1.1.51) ; reduplication by *Liṭi dhātoranabhyāsasya* (*Pān.* 6.1.8) ; the augment '*iṭ*' does not come due to the '*niyama*' of *Vasvhekājādghasām* (*Pāṇ.* 7.2.67). The accent falls on the suffix syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Brahmā'* : growth, expansion, evolution, development ; from √*bṛṇh vṛddhau*, to grow ; I.P. with *manin* by *Bṛherno'cca* (*Uṇ.* 1.146). *Bṛṇhati vardhate asau Brahmā*. 'one that grows',

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


The accent on the last syllable by *Phiṣo'nta udāttaḥ (Ph.* 5.1.1).

*'Parivṛḍhaṁ bhavati sarvaprāṇibhiḥ. Sarvadā bhujyamānamapyanupakṣīyamāṇatvāt svabhāvato vā parivṛddhaṁ sarvasya jagato bharaṇāt, varddhante anena bhūtāni iti vā, jātānyannena varddhante (Tai Up.* 2.2.) *iti śrutiḥ* (D.Y. Nigh. p. 176). *'Brahma tattvaṁ tapo vedo brahmā vipraḥ prajāpatiḥ—Amarakoṣaḥ'. 'Brahma tattvam tapo vedo na dvayoḥ puṇsi vedhasi. Ṛtvigyogabhidor vipre-Medinī'.*

The other words used for *Brahmā*, are *Hiraṇyagarbha, Virāṭ, Mahadaṇḍaḥ, Prajāpatiḥ* and *Viśvakaramā*. In *Ṛgveda* all these names are used for the *Hiraṇyagarbha*, the Supreme god, from whom, the heaven and earth were created. It is only in one solitary *mantra* (*i.e.* RV. X.121.1) the name of *Hiraṇyagarbha* occurs as the supreme lord of all beings. But in the AV. and the *Brāhmaṇas*, the name *Hiraṇyagarbha* occurs very often. In a passage of the AV. IV.2.8, it is stated that the waters produced an embryo, which was enveloped in a golden covering. In the TS. (5.5.1.2), *Hiraṇyagarbha* is expressly identified with *Prajāpati*. In the later literature he is chiefly the designation of the personal *Brahmā*. (Mac. V.M., p. 119).

The word *Brahmā* occurs twenty-four times in the *Ṛgveda*. *Brahmā* is traceable to *Agni*. (see. RV. II.1.2 ; 1.3 ; IV.9.4 ; 50.8. 58.2 ; VII. 7.5). From these passages, *Brahmā* is proved to be *Agni*. *Bṛhaspatirbrahmāsīt* (Nir. 2.12). *Agnirvai Brahmā* (*Ṣa*. B. 1.1) ; *Brahmā vai brāhmaṇaḥ* (Tai B. 3.9.4.2 ; Ś.B. 13.1.5.3) ; *Eṣa vā agnirvaiśvānaraḥ yad brāhmaṇaḥ* (Tai. B. 3.7.3 2).

Thus, on the one hand, *brahmā* is *Hiraṇyagarbha* and on the other hand he is *Agni*. It appears that when *Brahmā* was born in *Hiraṇyagarbha*, the *Hiraṇyagarbha* was called *Brahmā*, according to the maxim *'Mañcāḥ krośante'*.

So *Brahmā' bhavati sārathiḥ* means *Hiraṇyagarbha* was the chariot and *Brahmā* (*Agni*) became charioteer. After that *Āpaḥ* (waters were produced from *Agni*. *Agnerāpaḥ adbhyaḥ pṛthivī* etc. *Yatīnāṁ brahmā*, here the genitive case ending takes place by *Yataśca nirddhāraṇam* (*Pāṇ*. 2.3.41). *Brahmā* is one

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



of the gods, who was trying to create the universe. Here it is to be noted that *Dīrghatamā* suffered decay because of the appearance of *Agni*. As *Agni* swept away the deep darkness, he (*Brahmā*) became the charioteer. He also separated the two worlds, *viz.* heaven and earth. Therefore, *Brahmā* as *Agni* is called the '*purohita*' of the gods. (*Cf, Agnímīḷe puróhitam.* RV. I.1.1.) ; (*Yó devébhyo ātápati yó devā'nāṁ puróhitaḥ. Pū'rvo yó devébhyo jātó námo rucāya brā'hmaye*—VS. 31.20). So *Brahmā* is quite the opposite or *Dīrghatamāḥ*.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# HEAVEN AND EARTH

**[I.159.1—5]**

*Ṛṣiḥ—Dīrghatamāḥ. Devatā—Dyāvāpṛthivyau. Chandaḥ—Jagatī. Svaraḥ—Niṣādaḥ.*

**Translation :**

1. I highly praise with sacrifices in the intelligent assemblies, the great and mindful heaven and earth which promote (all) activities, (and) who accomplishing mighty actions, along with the gods, their sons, willingly bestow riches.
2. I esteem with invocations the intelligence of the benevolent father (*i.e.* heaven) and that great and inherentlly powerful (will) of the mother (*i.e.* earth). The potent parents with their generous consideration have created plenty of excellent and imperishable things for the people.
3. These offsprings (*i.e.* gods), skilful (and) accomplishing might deeds, forth with recognised you as their great parents. You guide the true step of the sincere offspring, whether moving or stationary, in his function.
4. They (the gods) of supernatural power and very wise, traversed the two related pair heaven and earth, having the same birth-place (*i.e. Hiraṇyagarbha*) and same dwelling place (*i.e.* space). The wise and refulgent (gods) spread over new warp (*i.e.* create new luminaries) in the heaven (and) middle region
5. Now we recognise that excellent success of the bright sun in procreation. May the heaven and earth graciously bestow upon us the brilliant wealth of countless rays.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


**Grammatical and Exegetical Notes :**

*Dyā'vā-pṛthivī'* : heaven and earth; the word *div* is substituted by *Dyāvā* by *Divasaśca pṛthivyām* (*Pāṇ.* 6.3.30). The accent on the initial syllable. The word *pṛthivī* ends in the feminine suffix *nīṣ*. The accent falls on the last suffix syllable. Both the words retain their original accent by *Devatādvandve ca (Pāṇ.* 6.2.141), and are read separately. In this connection *Sāyaṇa* says that the separation of the words of this comp. is due to the vedic usage.

It is stated that first the heaven and earth were united with each other. Possibly the separation of the words was symbolical of the separation of the heaven and earth at the complete destruction of *Dīrghatamas*.

*Ṛtāvṛ'dhā* : those that augment sacrifices *i.e.* all activities (a Vedic dual); from *Caus.* √*vṛdh vṛddhau*, 'to increase, augment, expand'; I.*Ā.* with *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Ṛtaṁ vardhayati iti ṛtavṛt te ṛtāvṛdhā. Ṇic* drops by *Ṇeraniṭi (Pāṇ.* 6.4.51). The first member is lengthened by *Anyeṣāmpi dṛśyate* (*Pāṇ.* 6.3.137). The accent on the root-syllable by *Gati-*(*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

Here the comp. is used as an epithet of the heaven and earth, which shows that now the heaven and earth have been separated and all terrestrial and celestial activities increase.

*Stuṣe* : I glorify, praise; from √*stu stutau*, II.P.*Ā*; *Leṭ* 1st per. sing. The *vikaraṇa sip* by *Sibbhaulaṁ leṭi (Pāṇ.* 3.1.34); *aṭ* by *Leṭo'ḍāṭau* (*Pāṇ.* 3.4.94) ; '*iṭ*' of 1st per. sing. *Ā.* becomes '*e*' by *Tita ātmanepadānāṁ ṭere* (*Pāṇ.* 3.4.79); *pararūpa* by *Ato guṇe* (*Pāṇ.* 6.1.97) *s* of *sip* is cerebralised by *Ādeśapratyayayoḥ* (*Pāṇ.* 8.3.59).

*Prácetasā* : mindful, attentive; from *pra-* √*cit saṇjñāne*, 'to know, observe'; I.P. with *asun* by *Sarvadhātubhyo 'sun* (*Uṇ.* 4.189). *Prakarṣeṇa cetati iti pracetas tena pracetasā.* The accent falls on the first *nipāta* syllable by *Tatpuruṣe-*(*Pāṇ.* 6.2.2).

After the separation of heaven and earth all the gods and other things were created. As the creative activity began with earnestness in the heaven and the earth, they are called *pracetasā.*

*Deváputre* : those whose sons are the gods, hence the parents of the gods, B.V. Comp. *Devāḥ putrāḥ yayoḥ te devaputre.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The accent on the first member on the second syllable by *Bahuvrīhau-(Paṇ.* 6.2.1*)*. The word *deva* is accented on its last syllable by *Citaḥ* (*Pān.* 6.1.63) as it is derived with *ac* by *Nandigrahi-(Pāṇ.* 3.1.134).

Though all the gods are immortal by their nature, yet they came into power after the separation of the heaven and earth, so the gods are called the sons of heaven and earth.

*Sudáṇsasā* : accomplishing might or splendid actions, energetic, most active; B.V. Comp· *Śobhanaṁ daṇsaḥ svarūpaṁ karma vā yayoḥ te sudaṇsasā* "having good action or form". The accent on the first syllable of the second member of the comp. by *Ādyudāttaṁ dvayacchandasi* (*Pāṇ.* 6.2.119). The word *daṇsas* is accented on the initial syllable by *Ñni* (*Pāṇ.* 6.1.197) as it is ending in *asun* by *Sarvadhātubhyo 'sun* (*Uṇ.* 4.189).

*Itthā' dhiyā'* : willingly (M.W. p. 516).

*Prabhū'ṣataḥ* : offer, present; from *pra-√btūṣ* to offer.

*Pitúḥ :* of father ; from *√pā rakṣaṇe,* to protect; I.P. with *tṛc* by *Naptṛ-(Uṇ.* 2.97). It is an irregular form with the suffix. *Pāti rakṣati iti pitā janako vā,* 'one that protects'. The accent on the suffix syllable by *Citaḥ (Pāṇ.* 6.1.63). The heaven is called the father and the earth is called the mother.

*Mánaḥ* : mind, intelligence, will.

*Mātúḥ* : of mother ; from *√mā māne* ; with *tṛc* by *Naptṛ-(Uṇ.* 2.97). *Mānayati satkarotīti mātā utpādikā vā,* 'one that produces offspring, one that generates'. The accent on the second syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Adrúhaḥ* : benevolent ; from *√druh jighāṇsāyām,* to hurt ; IV. P. with *kvip* by *Sampadādibhyaḥ kvip* (*Vā. Pāṇ.* 3.3.94). *Drohaṇaṁ druṭ* ; B.V. Comp. by *Naño' styarthānāṁ bahuvrīhirvā cottarapadalopaśca vaktavyaḥ* (*Vā. Pāṇ.* 2.2.24). *Avidyamānaḥ druṭ yasmin saḥ adruṭ tasya adruhaḥ.* The accent falls on the second member of the comp. by *Nañsubhyām* (*Pāṇ.* 6.2.172).

*Svátavaḥ* : self-strong, inherently powerful ; B.V. Comp. *svaṁ tavaḥ yasya tatsvatavas* (*manaḥ*). The accent on the first member of the comp. by *Bahuvrīhau-*(*Pāṇ.* 6.2.1).

*Hávīmabhiḥ* : with invocations ; from *√hve sparddhāyāṁ sábde ca,* to call, invoke ; with *manin* by *Anyebhyo'pi dṛśyate*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



(*Pāṇ.* 3.2.75). The augment comes irregularly ; *samprasāraṇa* by *Bahulaṁ chandasi* (*Pāṇ.* 6.1.34). ; *pūrvarūpa* by *Samprasāraṇācca* (*Pāṇ.* 6.1.108) ; *guṇa* by *Sārvadhātukārddhadhātukayoḥ* (*Pāṇ.* 7.3.84) ; *av* by *Eco'yavāyāvaḥ* (*Pāṇ.* 6.1.78). The accent falls on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Surétasā* : having much semen, potent, hence very productive ; B.V. Comp. *Su sóbhanaṁ retaḥ yayoḥ tau suretasau pitarau.* The accent on the initial syllable of the second member of the comp. by *Ādyudāttam-*(*Pāṇ.* 6.2.119).

*Prajā'yāḥ* : of progeny ; from *pra√jan prādurbhāve,* 'to generate, produce ; IV.P. ; with the suffix *ḍa* by *Upasarage ca saṇjñāyām* (*Pāṇ.* 3.2.99). *Prakarṣeṇa jāyate iti prajā. An* in *jan* disappears by *Ḍitvakaraṇasāmarthyādabhasyāpi ṭerlapo bhavati (Upasaṇkhyānam)* on (*Pāṇ.* 6.4.143). It takes the feminine suffix *ṭāp* by *Ajādyataṣṭāp* (*Pāṇ.* 4.1.4). (*Cf.* Gk. *gignomai* ; Let *gigno* ; Hib 'I beget, generate'.

After the separation of the heaven and the earth, all the gods etc, are called here *prajāḥ.*

*Várīmabhiḥ* : by expansions, vastness, *i.e.* generous considerations ; from *√vṛ varaṇe,* 'to cover, sorround' V.P. with *manin* by *Anyebhyo'pi dṛśyate* (*Pāṇ.* 3.2.75). The augment '*iṭ*' comes irregularly. The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197). *Sāyaṇa* has derived it with the suffix *īmanin* (SRB. I.55.2).

*Sūnávaḥ* : children *i.e.* gods ; from *√sū prāṇiprasave,* 'to bring forth' ; IV.*Ā.* ; with *nu* by *Suvaḥ kit* (*Uṇ.* 3.35). *Sūyate utpadyate asau sūnuḥ anujaḥ putraḥ sūryo vā* 'one that is brought forth'. The accent on the suffix syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

Here all the gods are called *sūnavaḥ.*

*Svápasaḥ* : having good work, skillful ; B.V. Comp. *śobhanam apaḥ karma vā yeṣāṇte svapasaḥ sūnavaḥ.* The accent on the initial syllable of the second member of the comp. by *Ādyudāttam-(Pāṇ.* 6.2.119).

*Pūrvácittaye* : at the first notice, forthwith ; *Karm. tatpuruṣa* comp. *Pūrvā cāsau cittiśca iti pūrvacittiḥ tasyai pūrvacittaye.* The accent on the last syllable of the first member of the comp. by *Pūrvapadāṇtodāttaprakaraṇe marudvṛddhādīnāṁ chanda-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*syupsaṇkhyānam* (*Vā. Pāṇ.* 6.2.199): The word *cittiḥ* from √*cit saṇjñāne* with *ktin* in *bhāva. Cetanaṁ cittiḥ.*

As soon as the heaven and the earth came into existence, the gods recognised as their parents, because they were to function within them.

*Ádvayāvinaḥ* : free from double-dealing or duplicity, hence frank, sincere, candid ; from *dvaya,* the *matvarthīya* suffix *vin* by *Bahulaṁ chandasi* (*Pāṇ.* 5.2.122). *Na dvayāvin iti advayāvin tasya advayāvinaḥ.* The first member *nañ* is accented by *Tatpuruṣe-*(*Pāṇ.* 6.2.2). This comp. qualifies the gods who are described as free from double-dealing that is to say that they deal with none else except the heaven and earth.

*Māyínaḥ* : artful, skilled in art having supernatural power; from *māyā* with *in* by *Vrīhyādibhyaśca* (*Pāṇ.* 5.2.116). *Māyā asti asya iti māyin te māyinaḥ.* The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). *Māyā* 'art, supernatural power' from √*mā māne* with *yā* by *Mācchāsāsisūbhyo yaḥ* (*Uṇ.*4.109). The suffix is accented.

Here the word *mayinaḥ* qualifies the word *sūnavaḥ* which signifies gods. The gods are supposed to use their supernatural powers creating the universe.

*Mamire* : measured out, traversed ; from √*mā* to measure, traverse.

*Jāmī'* : related to one another.

*Sáyonī* : having the same dwelling place ; B.V. Comp. *Samānam ekam yoniḥ utpattisthānaṁ yayoḥ te sayonī dyāvāpṛthivī. Samāna* is replaced by *sa* by *Samānasya chandasi-* (*Pāṇ.* 6.3.84). The accent on the first member of the comp. by *Bahuvrīhau-*(*Pāṇ.* 6.2.1).

The heaven and earth are called *sayonī* because they have the same birth place, *viz. hiraṇyagarbha.*

*Mithunā'* : forming a pair, hence united with each other; from √*mith medhāhiṇsanayor ity ake,* 'to unite' I.P.*Ā.* with *unan* by *Kṣudhipiśimithibhyaḥ kit* (*Uṇ,* 3.55). *Methati jānāti hinasti vā tat mithunaṁ te mithunā dyāvāpṛthivī,* The accent on the last syllable by *Phiṣo'nta udāttaḥ* (Ph. S.1 1).

*Sámokasā* : having the same dwelling place. B.V. Comp. *Samānam okas yayoste samokasā,* The first member is accented

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



by *Bahuvrīhau*-(*Pāṇ.* 6.2.1).

*Návyaṁ navyam* : new and new. Duplication by *Nityavīpsayoḥ* (*Pāṇ.* 8.1.4). The sense is that after the creation and separation of the Heaven and Earth, the different gods began to create new and new luminaries.

*Sudītáyaḥ* : brilliant, resplendent, shining, brightly. B.V. comp. *Śobhanaṁ dītiḥ yeṣāṇte sudītayaḥ*, 'having bright flames'. The accent on the last syllable of the second member of the comp. by *Nañsubhyām (Pāṇ.* 6.2.172), *Dītiḥ from √dī* 'to shine' III.P. (*Cf.* Gk. *Diato, deelos, delos).*

*Rā'dhaḥ* : success; from *√rādh saṇsiddhau*, ,to be accomplished or finished; with *asun* by *Sarvadhātubhyo 'sun* (*Uṇ.*4.189). *Rādhnuvanti iti rādhaḥ.* The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Yāska* has enlisted it in the synonyms of wealth. *Rāyaḥ rādhaḥ* (Nigh. 2.10).

*Váreṇyam* : excellent.

*Sucetúnā* : ind. graciously, with benevolence or favour (M.W. p. 1223).

*Vásumantam* : possessing brightness, brilliant ; *vasu* with *matup* by *Tadasya-*(*Pāṇ.* 5.2.94). *Vasuḥ asti asminniti vasumān taṁ vasumantaṁ rayim.* The accent falls on the initial syllable of the word *vasu* by *Ñni-*(*Pāṇ.* 6.1.197).

This word qualifies *'rayi'* wealth to be bestowed by the heaven and earth. The context here is of creation. So here these two words *'vasumantam'* and *'śatagvinam'* are significant. The rays of the sun are the most prominently instrumental in the process of creation and propagation of life. The eight *Vasus, i.e.* the bright ones, accordingly to the *Viṣṇu Purāṇa* are :—

1. *Āpa* (connected with *ap* 'water'; 2. *Dhruva* 'Pole star'; 3. *Soma* 'the moon'; 4. *Dhava* or *Dhara*; 5. *Anila* 'wind'; 6. *Anala* or *Pāvaka* 'Fire'; 7. *Pratyūṣā* 'the Dawn'; 8. *Prabhāra* 'light' (*Cf. Katame vasava iti. Agniśca pṛthivī ca vāyuścāntarikṣaṁ cādityaśca dyośca candramāśca nakṣatrāṇi caite vasava ete hīdaṁ sarvaṁ vāsayante te yadidaṁ sarvaṁ vāsayante tasmād vasava iti* Ś.B. 11.6.3.6*)* (Also *Cf. Aṣṭau devā vasavaḥ somyāsaḥ*- B. 3.1.2.6). All these things are indicated by the word *aṣumat'*.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Śatagvínam* : consisting of hundred or countless rays; from *śatagu* with *matubarthīya 'in'* by *Bahulaṁ chandasi (Pāṇ.* 5.2.122). The accent is on the suffix syllable by *Ādyudattaśca* (*Pāṇ.* 3.1.3). (*Cf.* Gk. *e-katon,* one hundred ; Lat. *centum;* Lith. *szimtas* ; Goth. (*twa*) *hunda;* Germ. *hund-ert* ; Eng. *hund-red*).

The word *śatagvin* is an exclusive epithet of *rayi* in the context of the Heaven and Earth. This word qualifies *rayi* in this context of *Indra* and *Bṛhaspati.* (see. *Asmé Indrābṛhaspatī rayíṁ dhattaṁ śatagvínam. Áśvāvantaṁ sahasríṇam-* RV. IV. 49.4). In the context of *Indu-soma* (see *Ā' no indo śatagvínaṁ rayíṁ gómantamaśvínam. Bhárā soma sahasríṇam-*RV. IX.67.6).

*Aśva* and *go* are the rays, so this word is related to some function of the rays. The Heaven and Earth are said to have been separated by *Agni.* This *Agni* is possessed of a hundred rays.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# HEAVEN AND EARTH

[I.160.1—5]

*Ṛṣiḥ—Dīrghatamāḥ. Devatā—Dyāvāpṛthivī Chandaḥ—Jagatī. Svaraḥ—Niṣādaḥ.*

**Translation :**

1. Those two, Heaven and Earth, beneficial to all, keeping the water of the region of clouds, supporting the wise (gods), producing excellent things, energetic (and) resplendent—between (them) the bright, divine sun moves according to law.
2. Widely extending, great, mutually apart, the two very resolute regions (Heaven and Earth) protect all beings like those who are extraordinarily strong, when the father (*i.e.* heaven) covered her (*i.e.* earth) with outward phenomena.
3. The wise Drawer (*i.e.* the Sun), the purifying son of the parents (*i.e.* Heaven and Earth) purifies the beings, the variegated earth and the potent showerer (*i.e.* Indra or electricity) (and) always draw out its (*i.e.* Heaven's) pure water.
4. It is he, the most active amongst the active gods, who begat the Heaven and Earth, beneficent to all, who, by his desire to perform good deeds, traversed the two regions (of Heaven and Earth) and supported (them) with imperishable pillars.
5. They, the great Heaven and Earth, buzzing, bestow on us plenty of rainshower and vigour with which we always impose our cultivated lands. May you grant us wonderful vigour.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


**Grammatical and Exegetical Notes :**

*Viśvásaṁbhuvā* : beneficial to all. B.V. Comp. *Viśvaṁ sukhabhāvayitṛ yayoḥ te viśvasaṁbhuvā*. The accent on the last syllable of the first member of the comp. by *Bahuvrīhau viśvaṁ saṁjñāyām* (*Pāṇ.* 6.2.106).

*Ṛtā'varī* : keeping the water ; from *ṛta* with *vanip* by *Chandasīvanipau*-(*Vā. Pāṇ.* 5.2.109). The feminine suffix *ṅīp* by *Vano ra ca* (*Pāṇ.* 4.1.7). The accent on the last syllable of the stem by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). *A* in *ṛta* is lengthened by *Anyeṣāmapi dṛśyate* (*Pāṇ.* 6.3.137).

*Rájasaḥ* : of the region of vapour or clouds.

*Dhārayát-kavī* : supporting or cherishing the wise. B.V. Comp. *Dhārayat kavayaḥ yābhyāṇte dhārayatkavī*, 'by whom the sages are supported'. The accent on the initial syllable of the first member of the comp. by *Bahuvrīhau prakṛtyā pūrvapadam* (*Pāṇ.* 6.2.1) and *Dhātoḥ* (*Pāṇ.* 6.1.62). (see also. In the commonest type which almost restricted to the RV. the first member is a participle ending in *at* formed from transitive present stems in a, *á*, or *áya i.e. ; ṛdhád-vāra* 'increasing goods', *tarád-dveṣas* 'over-coming (*tárat*) foes ; *dhārayát-kavi* 'supporting the wise' ; *mandayát-sakha*, 'gladdening his friend'. (Mac. V.G.p. 280).

This epithet denotes the power of the heaven and the earth, to support the sages, *i.e.* the other gods. All gods have been described as the sons of the two parents. They in the very beginning, were mortal but gradually they became immortal. Hence the heaven and earth are said to support the wise (gods).

*Sujánmanī* : of auspicious birth ; *suṣṭhu janma yayos te sujanmanī*. This word is also synonymous with '*Sujanmanī*' which means 'producing fair or excellent things. The accent falls on the first syllable of the second member after the word *su* by *Ādyudāttam*-(*Pāṇ.* 6.2.119). *Janma* from √*jan* with *manin* by *Sarvadhātubhyo manin* (*Uṇ.* 4.145). It is accented on its initial syllable by *Ñni*-(*Pāṇ.* 6.1.197).

*Dhiṣáṇe* : energetic, zealous ; from √*dhṛṣ prāgalbhye*, 'to be bold or courageous or confident or proud' ; V.P.; with *kyu* by *Dhṛṣe dhiṣa ca saṁjñāyām* (*Uṇ.* 2.83). *Dhṛṣṇoti prāgalbhyaṁ*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*dadāti sa dhiṣaṇaḥ strī cet dhiṣaṇā te dhiṣane dyāvāpṛthivī. (Cf.* Zd. *daresh;* Gk. *tharsos, tharseo*; Lit. *dristu;* Goth. *ga-darṣ;* Ang. Sax. *dors-te*; Eng. *durs-t).*

*Uruvyácasā* : widely extending, widely capacious ; from √*vyac vyājīkaraṇe,* 'to encompass, embrace, comprehend; VI.P. *(Cf. uru-vi-*√*añc* to make wide, extend) with *asun* by *Sarvadhātubhyo 'sun* (*Uṇ.* 4.189). *Uru vyacatīti uruvyacaḥ te uruvyacasā dyāvāpṛthivī,* 'those that extend widely'. The accent on the first syllable of the second member of the comp. by *Gatikārako (Pāṇ.* 6.2.139) and *Ñni-(Pāṇ.* 6.1.197).

*Sāyaṇa* derives it from √*vyac* with *Auṇādika asi* and the absence of *samprasāraṇa* because *asi* is *aṅit* by *Vyaceḥ kuṭāditvamanasi iti vaktavyam* (*Vā. Pāṇ.* 1.2.1.*)*. But in this case of the suffix *asi,* the accent is irregular by *Parādiśchandasi bahulam* (*Pāṇ.* 6.2.199). But with *asun,* the accent is regular.

The heaven and earth are *uruvyacasā* as they are expansive. *Sāyaṇa* justifies the accent by *Gatikārako-(Pāṇ.* 6.2.139). From this it appears that he has also suffix *asun* in his mind. (see. SRB. 1.105.9). Mac. takes it as a B.V. Comp. which cannot be accepted because of the accent.

*Mahínī* : great ; from √*mah pūjāyām,* to elate, gladden, exalt, magnify ; I.P. (*Cf.* orig. magh; of also √*maṇh* (*Cf.* Gk. *men-as*; Lat. *magnus, mactus;* Old Germ. *michel*; Eng. *micle, much)* with *ac* by *Nandigrahi-(Pāṇ.* 3.1.134). *Mahati pūjayati pūjyo vā bhavatīti mahaḥ.* Again *taddhita* '*in*' by *Ata iniṭhanau* (*Pāṇ.* 5.2.115). *Mahaḥ asti asminniti mahī strī cet mahinī* ; the feminine suffix *ṅīp* (*Pāṇ.* 4.1.5). The nom. dual *su* takes *pūrvasavarṇadīrgha* by *Supāṁ suluk-*(*Pāṇ.* 7.1.39). The accent on the suffix *'in'* by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Asaścátā* : not sticking, *i.e.* separate or mutually apart. The word *sascat* is derived from √*sasj gatau* (*Cf. sac sañj, sajj. saśc*) I.P. with *śatṛ* by *Laṭa śatṛ-(Pāṇ.* 3.2.124); *j* is changed into *c* irregularly but it may be regularly derived from an independent root √*saśc,* to associate, accompany. B.V. comp. *Avidyamānaḥ saścat sahagamanaṁ yayos te asaścatā.*
The comp takes place by *Naño'styarthānāṁ bahuvrīhirvā cottarapadalopaśca vaktavyaḥ (Vā. Pāṇ.* 2.2.24).

*Svāmī Dayānanda* explains it as *'vibhāgaṁ prāptaḥ'* (DRB.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


I.13.6). The accent on the last syllable of the second member after *nañ* and *su* by *Nañsubyām (Pāṇ.* 6.2.172). From this epithet, it appears that both of the heaven and the earth were united in the beginning but separated afterwards.

*Sudhṛ'ṣṭme* : very resolute ; from *su √dhṛṣ prāgalbhye* 'to be bold, to be resolute'; V.P. with *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Śobhanaṁ dhṛṣṇotīti sudhṛṭ. Sarve ime sudhṛṣaḥ ayaṁ eṣām atiśayena sudhṛṭ iti sudhṛṣṭamaḥ, strī cet sudhṛṣṭamā te sudhṛṣṭame dyāvāpṛthivī.* The accent on the radical syllable by *Gatikārako-* (*Pāṇ.* 6 2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

The superlative suffix *tamap* shows that many gods were born after the separation of the two worlds. All these gods were active but the Heaven and Earth were the most resolute in their activity.

*Vapuṣyè* : extraordinarily strong, *i.e.* having a strong body; from *vapus* with *yat* by *Tadarhati (Pāṇ.* 5.1.63). *Vapuḥ arhatīti vapuṣyaḥ, strī cet vapuṣyā, te vapuṣye.* The *svarita* accent on the suffix by *Titsvaritam* (*Pāṇ,* 6.1.185).

*Vapuṣya* also means 'wonderfully beautiful'. Mac. compares the heaven and the earth with the two beautiful women, but in the text there is no word for women.

*Rūpaíḥ* : with outward phenomena. Natural phenomena may he beneficial to the creation or may be harmful or destructive. Here probably the latter are implied.

*Pitā'* : father. The Heaven is called the father and the Earth is called the mother. (see. *Dyoṣpitaḥ pṛthivi mātaḥ*—RV. VI. 51.5).

*Váhniḥ* : one that conveys or carries or draws; from *√vah prāpaṇe* 'to carry'; I.P. with *ni* by *Vahiśri-*(*Uṇ.* 4.51). *Vahatitī vahniḥ.* As the suffix is *nit* by *anuvṛttiḥ*, the accent falls on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197). (*Cf.* Gk. *okhos* for *Fokhos, Okheomai*; Lat. *vehere, vehiculum*; Slav. *vesti*; Goth. *gawigan*; Germ. *wegan, bewegen*; Eng. *weigh*).

Literary *vahniḥ* means 'a carrier, conveyer or drawer but it is used as an epithet of a charioteer or rider or to various gods, especially to *Agni, Indra, Savitṛ*, and *Maruts.* Here *'sa vahniḥ putraḥ'* means that *Vahniḥ* is the son of Heaven and Earth, and that son is the sun. (see. *putraḥ purutrātā, putrasthānīyaḥ*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*ādityaḥ*—SRB. I.160.3). In the previous stanza, the sun comes into being so here it is said that the fire which was born, was the sun, the son of Heaven and Earth. The sun is the drawer in various senses, *i.e.* he draws up water, he draws other planets by attraction and is the centre of the zodiac. In the *dvandva* comp. of the pair *pitā* and *mātā*, only *pitā* remains by *Pitā mātrā* (*Pāṇ.* 1.2.70). The word *pitṛ* is accented on its last syllable and in contraction with the unaccented *os*, the suffix should be *svarita* by *Udāttasvaritayoryaṇaḥ svarito'nudāttasya* (*Pāṇ.* 8.2.4). But in the pada text, it has the *udātta* accent of which the explanation is baffling.

*Pavítravān* : purifying.

*Punā'ti* : purifies, illumines.

*Vṛṣabhám* : *dyaus* is called a bull in several other passages also.

*Surétasam* : having much semen, potent, hence productive; (see. Notes on this word on RV. I.159.2).

*Dukṣata* : milked; aor. 3rd per. sing. from √*duh prapūraṇe*, to milk. II.P.*Ā.* with *ksa* by *Śala igupadhādaniṭaḥ ksaḥ* (*Pāṇ.* 3.1.45); *h* into *ḍh* by *Ho ḍhaḥ* (*Pāṇ.* 8.2.31); *ḍh* into *k* by *Ṣadhoḥ kaḥ si* (*Pāṇ.* 8.2.41); *s* into *ṣ* by *Ādeśapratyayayoḥ* (*Pāṇ.* 8.3.59); *d* of the root is not changed into *dh* which should have changed by *Ekāco baśó bhaṣ jhaṣantasya sdhvoḥ* (*Pāṇ.* 8.2.37) due to vedic irregularity.

*Viśvā'hā* : always. It is a compounded adv. resulting from the juxtaposition of *viśva ahā* as an acc. of time. (*Cf.* cp. Mac. p. 300, 5)—for all days.

*Apástamaḥ* : most active; from *apas* '*karma*' with the supl. suffix *tamap* by *Atiśāyane tamabiṣṭhanau* (*Pāṇ.* 5.3.55). Here *matup* has disappeared. (SRB. *Apa iti karmanāma tena tadvān lakṣyate*). The accent on the primary suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). *Apas* is derived from √*āp* with *as* by *Āpaḥ karmākhyāyāṁ hrasvo nuṭ ca vā* (*Uṇ.* 4.208).

The supl. form signifies that *Agni* is the most active of all the gods engaged in the process of creation. In other words *Agni* is the *purohita* and others are the sacrificers etc. The principal verb of *vahni* is *jajāna* which means that both the heaven and the earth were produced by fire (*Brahmā*).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Vímamé* : traversed; from *vi-√mā* to measure out, to traverse.

*Sukratūyáyā* : by a desire to perform good deeds ; from *śobhanaḥ kratuḥ iti sukratuḥ, tam ātmana icchatīti sukratūyati. Sukratūyatīti sukratūyaḥ strī cet sukratūyā tayā sukratūyayā. Kyac* by *Supa ātmanaḥ kyac* (*Pāṇ.* 3.1.8); *dīrgha* by *Akṛtsārvadhātukayoḥ-* (*Pāṇ.* 7.4.24). *Sukratūya* takes *dhātu saṇjñā* by *Sanādyantā dhātavaḥ* (*Pāṇ.* 3.1.32). The primary suffix '*a*' by *A pratyayāt* (*Pāṇ*, 3.3.102); the feminine suffix *ṭāp* by *Ajādyataṣṭāp* (*Pāṇ.* 4.1.4). The primary suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3) and again with *ṭāp*, the accent remains on the same by *Ekādeśa udāttenodāttaḥ* (*Pāṇ.* 8.2.5).

*Ajárebhiḥ* : undecaying or imperishable; *na vidyate avidyamāno vā jaro yasya sa ajaraḥ taiḥ ajarebhiḥ skambhanebhiḥ* B.V. Comp. by *Naño'styarthānām-*(*Vā. Pāṇ.* 2.2.24). The accent on the initial syllable of the second member after *nañ* by *Nañojaramaramitramṛtāḥ* (*Pāṇ.* 6.2.116). The word *jara* is derived from *√jṝ* with *ap* by *Ṛdorap* (*Pāṇ.* 3.3.57).

*Skámbhanebhiḥ* : with those that make firm. *i.e.* pillars ; from *√skambh* or *skabh* (Prob. a mere phonetic variety of *√stambh, q.v.* V, IX.P. (*Pāṇ.* 3.1.82) (see. M.W. p. 1256). to prop, support, make firm ; with *lyuṭ* by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). *Skabhyate anena iti skambhanaṁ taiḥ skambhanebhiḥ. Ais* is not substituted in place of *bhis* by *Bahulaṁ chandasi* (*Pāṇ.* 7.1.10).

The propping of the heaven and earth with undecaying pillars means stabilising them with the gravitational forces. *Sāyaṇa* explains the word *skambhanebhiḥ* as '*gatipratibandhasādhanaiḥ śaṅkubhiḥ*'. He is right in his explanation, because all the planets etc. were set on motion and were in the danger of collision with each other. Therefore, they were made steady in their orbits. Here heaven signifies all moving bodies in the space. All these including the earth were made steady in their courses round the sun.

*Sám-ānaṛce :* propped up ; supported ; from *sam √ṛc* to fix, establish, prop up, I.P. ; with *Lit* 3rd per. sing. *Ā* ; *r* in *abhyāsa* is replaced by *a* ; *a* is lengthened by *Ata ādeḥ* (*Pāṇ.* 7.4.70); the augment *nuṭ* comes by *Tasamānnuḍ dvihalaḥ* (*Pāṇ.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



7.4.71) (*Ṛkāraikādeśo repho halgrahaṇena gṛhyate. Tenehāpi dvihalo'ṅgasya nuḍāgamo bhavati-ānṛdhatuḥ anṛdhuḥ-Kāś.* 7.4.71). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Gṛṇāné* : singing, buzzing; from √*gṛ* to sing, with *śānac.*

*Śrávas* : stream, *i.e.* showers of rain; from √*śru.*

*Dhāsathaḥ* : preserve, hence bestow ; from √*dhā dhāraṇa—poṣaṇayoḥ*, to preserve; III.P. *Leṭ* by *Liṅarthe leṭ* (*Pāṇ.* 3.4.7). *Sip* by *Sibbahulaṁ leti* (*Pāṇ.* 3.1.34); *aṭ* comes by *Leṭo'ḍāṭau* (*Pāṇ.* 3.4.94). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Kṛṣṭī'ḥ* : cultivated lands ; from √*kṛṣ vilekhane,* to till, cultivate; I.P. with *ktic* by *Kticktau ca saṇjñāyām* (*Pāṇ.* 3.3.174); *t* into *ṭ* by *Ṣṭunā ṣṭuḥ (Pāṇ.* 8.4.41). The accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163). (*Cf.* Lith. *karszu*; Russ. *ceszu*; Let. *verro, vello*; Goth. *falh*). It is acc. plu. (Originally the word may have meant cultivated ground, then inhabited land, next its inhabitants and lastly any race of men—M.W. p. 306).

*Tatánāma* : we extended; from √*tan vistāre,* to extend; VIII. P.*Ā.*; *loṭ* by *Loṭ ca* (*Pāṇ.* 3.3.162); *ślu* by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.76); reduplication by *Ślau* (*Pāṇ.* 6.1.10); the augment *āṭ* by *Āḍuttamasya picca* (*Pāṇ.* 3 4.92). Here *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28) does not apply due to *Yadvṛtānnityam* (*Pāṇ.* 8.1.66). *Sāyaṇa* is of opinion that *āṭ* is *ārddhadhātuka* by *Chandasyubhayathā* (*Pāṇ.* 3.4.117). so *Abhyastānāmādiḥ* (*Pāṇ.* 6.1.189) does not apply, Hence the original radical syllable is accented (see. SRB. on this word).

*Panā'yyam* : admirable, wonderful, commendable ; from √*pan vyavahāre stutau ca,* to be worthy of admiration, praise; I.*Ā.* with *āyya* by *Uṇādayo bahulam (Uṇ.* 3.3.1) and *Śrudakṣi-* (*Uṇ.* 3.96). The accent on the suffix syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Sám-invatam ;* you two bestow. Imp. 2nd. per. dual ; from *sam-* √*inva vyāptau,* to impart, bestow ; I.P.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# RIBHU

[I.161.1—14]

*Ṛṣiḥ—Dīrghatamāḥ. Devatā—Ṛbhavaḥ. Chandaḥ*—1, 2, 5, 6, 7, 8, 10, 12 *Jagatī*; 3, 4, 9, 11, 13 *Triṣṭup;* 14 *Paṅktiḥ. Svaraḥ* 1, 2, 5—8, 10, 12 *Niṣādaḥ* ; 3, 4, 9, 11, 13 *Dhaivataḥ*, 14 *Pañcamaḥ.*

**Translation :**

1. Is this our senior or junior who has come to us; what kind of deed of messenger, is to be done by him, what is it should we proclaim ? We should not revile the ladle, having a great generation, O brother *Agni*, we verily assert the dignity of the active (ladle).
2. Make the ladle into four, so the gods commended you for this purpose I came to you. O sons of Sudhanvan, if you accomplish this, you will be sacrificers along with the gods.
3. In answer to *Agni*, the messenger of gods, what they said was—a horse is to be made, and a chariot here is to be made, a cow is to be made and the two (old parents) are to be made young. O brother *Agni*, having done all these, we are coming after you.
4. The *Ṛbhus* accomplished their work. Then you (O *Ṛbhus*) enquired where is that messenger who came to us. When *Tvaṣṭṛ* saw the split up four *Camasas*, he was immediately lost among the sound-waves.
5. When *Tvaṣṭṛ* said, let us slay those who have profaned the *Camasa*, the drinking vessel of the gods. Then they assumed other names at the time of pressing, and the maiden propitiated them by other appellations.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



6. *Indra* yoked *Harī* (the two horses), the *Aśvins* harnessed their chariot, *Bṛhaspati* accepted the omniform (rays); *Ṛbhu*, *Vibhvā* and *Vāja*, of good deeds, went to the gods and received their share of sacrifice.
7. Out of hide (dead light) you made the cow (rays) by your skill, you made those aged (parents) young; O offsprings of Sudhanvan, you fashioned horse from horse, having yoked the chariot, you approached the gods.
8. They (the gods) said, drink this water or drink the water filtered by *Muñja*. O offsprings of Sudhanvan, if you do not want to accept either, then be exhilarated in the third pressing.
9. Waters are the most predominant, said one (of them), *Agni* is the most predominant said an other; the third said that this is the lightning (the hurler of the thunderbolt). Mentioning these facts they fashioned the Camasa.
10. One of them directs the accumulated rays towards the elemental waters, the other fashioned the water brought in a vessel; the third separates the impurities from the loosened (waters) what else can expect, the parents (heaven and earth) from their children.
11. In the high places, you do the splitting (of the rays) for it (the cloud), and in low places O leaders, with your remarkable skill, you produce waters. Now O *Ṛbhus*, you do not enjoy that repose which you had in the abode of the unconcealable (sun).
12. As you glided along enveloping the regions, where, then, were your affectionate parents (heaven and earth) you cursed him who arrests your arm. You praise him, who praises you.
13. While reposing (in the solar orb) O *Ṛbhus*, you enquired, "who awakened us at that time" "The wind is the awakener" said the sun; after a year, you have opened your eyes (*i.e.* shone).
14. Longing for you, O offsprings of strength (the *Ṛbhus*). the *Maruts* operate in the heaven, *Agni* functions on

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


the earth, this wind blows in the atmosphere and *Varuṇa* moves along the watery ocean.

**Introduction :**

*Ṛbhus* : Besides the higher gods of the Veda there are innumerable mythical beings not regarded as having the divine nature fully and orignally. The most important of them are *Ṛbhus*. They are celebrated in eleven hymns of the *Ṛgveda* and are mentioned by name over a hundred times. They form a triad. These individual names are *Ṛbhu* or less commonly *Ṛbhukṣan* (Chief of the *Ṛbhu*), *Vibhvan* and *Vāja*. Their names are several times mentioned together, sometimes only two of them, while occasionally *Ṛbhu* is referred to alone. Sometimes the plurals of all three (RV. IV.36.3 ; VIII. 48.1) or of only two (*Vāja-Ṛbhukṣaṇaḥ* or *Vāja-Ṛbhavaḥ*) are used together to indicate the trio. Once the combination *Vājo Vibhavan Ṛbhavaḥ* also occurs (RV. IV.36.6). The three *Ṛbhus* are once distinguished as eldest, younger and youngest (RV. IV.33.5).

The *Ṛbhus* are about a dozen times called by the patronymic name of *Saudhanvāna*, sons of *Sudhanvan*, the efficient archer. They are also once collectively addressed in singular as the son (*sūnu*) of *Indra* (RV. IV.37.4). In the same *mantra* they are invoked as the children of might (*Savaso napātaḥ*), as if a play on the meaning of *napāt* (also grandson) were intended, in contrast with the epithet 'son of might' (*savasaḥ sūnuḥ*) which is applied exclusively to *Indra*. In one passage (RV. III.60.3) they are spoken of as children of *Manu* (*manor napātaḥ*) and their parents (*Pitaraḥ*) are several times mentioned. In one hymn they address as their brother. (RV. I.161.1,3).

They are very frequently invoked to come to the sacrifice (RV. IV.34.1,3.; 37.1) and to drink *soma* (RV. IV.34.4 ; 36.2; VII.48.1). Being high in heaven they are besought to come to the *soma* in the lower abodes (RV. IV.37.3). In this they are generally associated with *Indra* (III. 60.4-6; IV. 33.3.; 34.6; 35.7) a few times with the *Maruts* (I.20.5; III.4; IV. 34.11) and once with the *Ādityas*, *Savitṛ*, *Mountains*, and *rivers* (IV.24.8) In other respects also they are closely connected with *Indra*,

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


They are indra-like (IV. 37.5) and *Ṛbhu* is like a new *Indra* (I.110. 7).

The references to the physical aspect or the equipment of the *Ṛbhus* are scanty (see. Mac. V.M. p. 131). They are of sunlike appearance. *Ṛbhu* is a possessor of steeds. (*aśvin*) IV.37.5). They are frequently said to have acquired the rank of gods in consequence of their marvellous skill. Through their wondrous deeds they obtained divinity (III.60.1) and became gods and immortal, alighting like eagles in heaven (IV.35.8) They are the men of the air who by their energy mounted the heaven (I 110.6).

For their skilful services they went by the path of immortality among the gods and owned their friendship (IV.33.3, 4 ; 35. 3 ; 36.4). But they were originally mortals, children of *Manu*, who by their industry acquired immortality (III.60.3; I.110.4). The gods rejoiced so greatly in their work, that *Vāja* became the artificer of the gods, *Ṛbhukṣan* of *Indra* and *Vibhvan* of *Varuṇa* (IV.33.9). They went to the gods and obtained the sacrifice, or a share of a sacrifice, among the gods through their skilful work (I.20.1.8 ; 121.6.7). They are thus sometimes expressly invoked as gods (IV.36.5; 37.1).

The verb √*takṣ*, to fashion, is generally used with reference to the manual skill of the *Ṛbhus* as to that of *Tavṣṭr*. The five great feats or dexterity by which they became gods, are spoken of with pretty uniform frequency and are all or most of them mentioned in nearly every hymn dedicated to their praise.

1. They fashioned or made a car (I.111.1; 161. 3; IV. 33.8 ; 36.2) which is horseless, reinless three-wheeled, and traverses space (IV.36.1). The car which goes round, they fashioned for the *Aśvins*. (I.20.3; 161.6; X.39.12).

2. For *Indra* they fashioned the two bay steeds (*harī*) which waft him (IV.33.10).

3. They further fashioned or made a cow (I.161.3) ; IV. 34.9) which yields nectar (I 20.3). and is all-stimulating and omniform (IV.33.8). This cow they formed out of hide (I. 110.8 ; 161.7). They guarded her and formed her fresh (IV. 33.4) that they formed this cow for *Bṛhaspati* be inferred

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


from the *mantra* (I.161.6) which states that *Indra* yoked the two bay steeds and the *Aśvins* the car, which *Bṛhaspati* drove up the omniform (cow).

4. A minor feat, only twice referred to and perhpas connected with the foregoing one, consists in their having reunited the mother with her calf (I. 110.8 ; 111.1).

5. The *Ṛbhus* also rejuvenated their parents (I.20.4 ; 111.1; IV. 35.5) who were frail and lay like decaying posts I.110.8 ; IV. 33.2,3). They made the two who were old young again (I.161. 3, 7). When they simply said to have fashioned their parents (IV.34.9) the same feat of making them young is doubtless meant. It was their laudable fame among the gods, that they made their frail and very old parents young so as to walk again (IV.36.3). In the first *mantra* of the same hymn this feat is referred to as the great proclaimation of their divine power, *viz.* that they made heaven and earth (their parents) to thrive.

The exhibition of skill which is most frequently mentioned and appears to have been thought the greatest, as showing the *Ṛbhus* in the character of successful rivals of *Tvaṣṭṛ*, consists in their having made the one *camasa*, the work of *Tvaṣṭṛ*, into four (I.20.6 ; 110. 3 ; IV.35.2 , 3; 36.4). This *camasa* is the drinking vessel of the gods (I.161. 5 ; IV.35. 5) or of the *Asura* (I.110. 3). The *Ṛbhus* were commissioned by the gods through their messenger *Agni*, to make the one Camasa into four, promising as a reward that should receive worship equally with gods (I.161.1,2). *Tvaṣṭṛ* praised (*Panayat*) the proposal of the *Ṛbhus* to divide the *camasa* into two, three or four parts, and acquiesced (*avenat*). When he saw the four shining parts (IV.33.5,6). But in another passage it is said that *Tvaṣṭṛ*, on seeing the four parts, hid himself among the sound-waves and desired to kill the *Ṛbhus* for desecrating the drinking vessel of the gods (I.161. 4, 6), though the *Ṛbhus* in a previous verse of the same hymn disclaim any wish to desecrate it.

Another myth connects the *Ṛbhus* with *Savitṛ*. They are said to have sound the sky wind-sped the swift course (IV. 33.1) (*Cf.* I.161.12). After much wandering they came to the house of *Savitṛ*, the Agohya who conferred immortality on them

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


(I.110.2,3). When reposing they rejoiced in the hospitality of Agohya for twelve days. They made fair fields and directed the streams. The plants occupied the arid ground and water the lowlands (IV.33.7). By their skill they caused splitting on the heights (heaven) and waters in the depths (middle-region) I.161.11. Having reposed they asked Agohya as to who has roused them after a year they shone (*ibid*).

The word *Ṛbhu* is apparently derived from tbe root √*rabh* to grant (*Cf.* II.3.8) thus meaning handy, dexterous. It frequently occurs in the RV. as an adjective and is several times thus used as attribute of *Indra, Agni* and the *Ādityas. Vāja* from the root √*vaj* means the vigours one and *Vibhvan* from *vi* and the root √*bhū*, the eminent (artist). Thus both the names of the *Ṛbhus* and the account given of them in the RV. indicate their essential character is that of skilful artificers. (see. Mac. V.M. pp. 132, 133).

In the hymn (RV. I.161) the *Ṛbhu* have twofold functions. The earlier part of the hymn is related to the *Camasa* and latter to the *cloud.* In the context of cloud, the word *camasa* occurs in its plural form. It appears that in the very beginning of the creation when *Hiraṇyagarbha* was in the process of formation, *purohita* (*i.e. Agni* ) was placed into it. At this very first appearance, *Agni* was called *Rudra. Rudro vai Agniḥ* (Ś.B. 5.3.1.10) *; Atha yatraitatprathamaṁ samiddho bhavati. Dhūpyate iva tarhi eṣa* (*Agniḥ*) *bhavati rudraḥ* (Ś.B. 2.3.2.9). The patronymic epithet for *Ṛbhus* is *Saudhanvānaḥ.* The word *Sudhanvan* occurs only twice in the RV. Once as an attribute of *Rdura* and as again as that *Maruts.* This shows that *Maruts* are in some way related to *Rudra.* That is why they are several times called *Rudriyāsaḥ.* As *Saudhanvānāḥ* the *Ṛbhus* are the offsprings of *Rudra* (*Agni*) who is *Sudhanvā.* In the very beginning *Rudra* was generated as *Agni* in *Hiraṇyagarbha.* In course of time, he assumed three forms of *Ṛbhu Vibhvā* and *Vāja,* who in their incipient stage were susceptible extinction. Therefore, they were called mortal. Gradually they gained strength and became immortal. As soon as they became strong, they divided the *camasa* (*Hiraṇyagarbha*) into four parts, *viz., Dhenu*—earth ; *Ratha*—the sun and the moon

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


'the twin *Aśvins*' and *Harī*—heaven.

*Ṛbhus* are the three forms of *Agni*—*Ṛbhus* on the earth ; *Vibhvan* in the middle region and *Vāja* in the heaven. They are the offsprings of *Sudhanvan* (*Rudra i.e. Agni*) who was generated in *Hiraṇyagarbha*. The *Ṛbhus* were initially very weak and liable to extinction. That is why they were called 'mortal'. Gradually as they gathered motion and velocity, they became strong and were called immortal. They then separated the heaven and earth. Later on, they exerted in the formation of clouds.

Thus *Ṛbhus* are nothing else but the different forms of *Agni*.

**Grammatical and Exegeticai Notes :**

*Śréṣṭhaḥ* : senior ; from *praśasya* with the superlative suffix *iṣṭhan* by *Praśasyasya śraḥ* (*Pāṇ.* 5.3.60). *Sarve ime praśasyā ayam eṣām atiśayena praśasyaḥ śreṣṭhaḥ.* The accent on the initial syllable by *Ñni* (*Pāṇ.* 6.1.197).

*Yáviṣṭhaḥ* : junior ; from *yuvan* 'young' ; with the superlative suffix *iṣṭhan* by *Yuvālpayoḥ kananyatarasyām* (*Pāṇ.* 5.3.64). *Sarve ime yuvānaḥ ayam eṣām atiśayena yuvā yaviṣṭhaḥ.* The portion '*an*' in *yuvan* drops and *yu* takes *guṇa* by *Sthūla-dūra-yuva-* (*Pāṇ.* 6.4.156). The accent of the first stem syllable by *Ñni-* (*Pāṇ.* 6.1.197).

Here the three *Ṛbhavaḥ* could not decide whether *Agni* was senior or junior to them. Hence their question.

*Ājugan* : came ; from *ā*√*gam* to come ; *Laṅ.* 3rd. per. sing. *Śap* becomes *ślu* by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.76) ; reduplication by *Ślau* (*Pāṇ.* 6.1.10) ; *i* in *ti* drops by *Itaśca* (*Pāṇ.* 3.4.100) ; *t* disappears by *Halṅyābbhyo-*(*Pāṇ.* 6.1.68) ; *m* into *n* by *Mo no dhātoḥ* (*Pāṇ.* 8.2.64). *Yāska* has read it as '*gatikarmā* (Nigh. 2.14.112)'. Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Īyate* : goes ; from √*i* to go ; IV. *Ā* ; *Laṭ* 3rd per. sing.

*Dūtyám* : the office of a messenger ; from *dūta* with the secondary suffix *yat* by *Dūtasya bhāgakarmaṇī* (*Pāṇ.* 4.4.180) *Dūtasya bhāgaḥ karma vā dūtyaḥ dūtyam vā.* A in *dūta* drops by *Yasyeti ca* (*Pāṇ.* 6,4.148). The *svaṛita* accent on the suffix

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


by *Titsvaritam* (*Pāṇ.* 6.1.185). Here *Yato'nāvaḥ* (*Pāṇ.* 6.1.213) does not apply as '*Sarve vidhayaś chandasi vikalpayante*'.

*Agni* is well-known for the office as a messenger.

*Kát* : what ; *Sāyaṇa* explains it as '*katham*'. Once he interprets it '*kadā*'. *Dvau cāparau varṇavikāranāśau* (*Vā. Pāṇ.* 6.3.109) (see. SRB. I.38.1). Mac. appears to be right in taking it as an inter. pron. (see. Mac. V.G. 113). Here it is correlated with *yat*.

*Ūcimá* : we announce ; from √*vac paribhāṣaṇe*, to announce, proclaim ; II.P. ; *Liṭ*, 1st per. plu. *Mas* is replaced by *ma* by *Parasmaipadānām*-(*Pāṇ.* 3.4.82) ; *ma* is *kit* by *Asaṁyogāllit kit* (*Pāṇ.* 1.2.5) ; hence *vac* takes *samprasāraṇa* followed by *kit*- i e. *ma* by *Vāciśvapiyajādīnāṁ kiti* (*Pāṇ.* 6.1.15) ; *pūrvarūpa* by *Samprasāraṇācca* (*Pāṇ.* 6.1.108) ; reduplication by *Liṭi dhātoranabhyāsasya* (*Pāṇ.* 6.1.108). In the state of *uc-uc-ma*, *iṭ* comes by *Ārdhadhātukasyeḍvalādeḥ* (*Pāṇ.* 7.2.35) ; the first '*uc*' is *abhyāsa* by *Pūrvo'bhyāsaḥ* (*Pāṇ.* 6.1.4) ; *c* in *abhyāsa* is dropped by *Halādiḥ śeṣaḥ* (*Pāṇ.* 7.4.60). Now in the state of *u-uc-i-ma*, *savarṇa dīrghatva* takes place by *Akaḥ savarṇe dīrghaḥ* (*Pāṇ.* 6.1.101). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3) as *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28) is prohibited by *Yadvṛtānnityam* (*Pāṇ.* 8.1.66).

*Nindima* : we revile, we underrate ; from √*nind kutsāyām*, to revile ; I.P. (*Cf.* Gk. *o-neidos*) ; *Liṭ* 1st per. plu. Absence of reduplication is a vedic peculiarity. *Sāyaṇa* explains it by *Chandasi veti vaktavyam*. Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Camasám* : cup, ladle ; from √*cam adane*, to eat ; I.P. with the suffix *asac* by *Atyavicamitami*-(*Uṇ.* 3.117). *Camati bhakṣayati yena saḥ camasaḥ*. The accent on the suffix by *Citaḥ* (*Pāṇ.* 6.1.163).

*Yāska* has enlisted it in the synonyms of cloud. (Nigh. 1.10). Here this word denotes the undivided *Hiraṇyagarbha* in its sing. and clouds in plural.

*Mahākuláh* : having a great family ; *mahacca tatkulaṁ ca mahākulaṁ tadasti yasya iti matvarthīyaḥ* by *Arśādibhya*-(*Pāṇ.* 5.2.127). The accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163). The *Camasa* is said to be born in high family; *i.e.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


made from excellent materials.

*Drúṇaḥ* : of the tree, of moving, *i.e.* moving tree ; from √*druṇ hiṇsā-gati-kauṭilyeṣu*, to make crooked, bend, go, move, hurt, kill ; VI.P. with *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Druṇāti iti druṇ tasya druṇaḥ*, 'of one that moves'. The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Catúraḥ* : four ; from √*cat yācane*, 'to ask, beg' I.P.,*Ā.* with *uran* by *Cateruran* (*Uṇ.* 5.58). *Catate yācate asau catuḥ saṇkhyāvāci vā.* The accent falls on the suffix '*śas*' by *Caturaḥ śasi* (*Pāṇ.* 6.1.167).

The word *caturaḥ* is very important in this hymn of *Ṛbhavaḥ* who are said to divide the *Camasa* into four parts. It is also said that the owner of the *Camasa* is *Tvaṣṭṛ* and no sooner did *Tvaṣṭṛ* see the *Camasa* divided into four parts, than he hid himself among the sound-waves. Now unless the deities *Ṛbhavaḥ* are indentified, it is not possible to solve the riddle of this hymn. *Tvaṣṭā* is *Brahmā*. We have seen that *Brahmā* became the charioteer. *Brahmā* is '*catuḥśṛṅgaḥ*', having four horns. He is also *gauraḥ* 'reddish'. In the first part of this *mantra* the gods are said to speak something about *ghṛta* (light) (*Cf. ghṛṇiḥ*—light) from the same root √*ghṛ*, which is used in the sacrifice of *Brahmā* (see

*Vayáṁ nā'ma prá bravāmā ghṛtásya*
*as mínyajñe dhārayāmā námobhiḥ.*
*U'pa brahmā' śṛṇavacchasyámānaṁ*
*cátuḥśṛṅgo'vamīd gaurá etát.*
(RV. IV. 58.2)

After the description of heaven and earth, comes the description of *Camasa* in a systematic manner. *Brahmā* comes after the disappearance of *Dīrghatmāḥ*. *Brahmā* has with him heaven and earth not divided into separate entities. This *Hiraṇyagarbha* is *camasa* which was latter on divided into four parts by *Ṛbhavaḥ*. The *Ṛbhavaḥ* are *nadyaḥ* (*Cf. Ná mā garan nadyaḥ mātṛtamāḥ* I.158.5) or the rivers which signify the waves of light. *Yāska* explains *Ṛbhavaḥ* as follows :—

*Ṛbhava uru bhāntīti vā. Ṛtena bhāntīti vā. Ṛtena bhavantīti vā. Teṣāṁ eṣā bhavati* :

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Viṣṭvī' śámī taraṇitvéna vāgháto*
*mártāsaḥ sánto amṛtatvámānaśuḥ.*
*Saudhanvanā' ṛbhávaḥ sū'racakṣasaḥ*
*saṁvatsaré sámapṛcyanta dhītíbhiḥ.*

(RV. I.110.4).

*Kṛtvā karmāṇi kṣipratvena. Boḷhāro medhāvino vā. Martāsaḥ santo 'mṛtatvam ānaśire. Saudhanvanā Ṛbhavaḥ sūrakhyānā vā. Sūraprajñā vā. Saṁvatsare samapṛcyanta (dhītibhiḥ) karmabhiḥ. Ṛbhur vibhvā vāja iti Sudhanvana āṅgirasasya trayaḥ putrā babhūvuḥ. Teṣāṁ prathamottamābhyāṁ bahuvannigamā bhavanti na madhyamena. Tad etad ṛbhośca bahuvacanena camasasya ca saṇstavena bahūni daśatayīṣu sūktāni bhavanti. Ādityaraśmayo 'pi ṛbhava ucyante.* (Nir. 11.16). "*Ṛbhus* are so called because they enlighten extremely ; they enlighten by (their) motion ; they are produced by motion. By doing deeds they became immortal from mortal. They were the sons of Sudhanvan. In *Saṁvatsara,* they mixed together. Sudhanvan was *āṅgirasaḥ,* and *Ṛbhavaḥ, viz. Ṛbhu, Vibhvā* and *Vājaḥ* were his three sons. In *Ṛgveda,* there are many hymns assigned to the *Camasa* and the *Ṛbhus.* The rays of the sun also are called *Ṛbhus.*"

*Saṁvatsara* is related to the *Ṛbhavaḥ. Ṛbhavaḥ* are said to protect *saṁvatsa* go, adorn the *saṁvatsa* mothers, preserved the *saṁvatsa* light and became immortal. Literary the *mantra* may be interpreted as follows :—The *Ṛbhavaḥ* protected the moving *Hiraṇyagarbha* for a *saṁvatsa* or *saṁvatsara* as *Sāyaṇa* also explains ; for a *saṁvatsara* they marked the organs of the Mothers (Heaven and Earth) ; for a *saṁvatsa* they generated the light and these activities, they became immortal (*Cf.*

*Yátsaṁvátsamṛbhávo gā'márakṣan*
*yátsaṁvátsamṛbhávo mā' ápiṇśan.*
*Yátsaṁvátsamábharan bhā'so asyās*
*tā'bhiḥ śámībhiramṛtatvám āśuḥ.*

(RV. IV. 33.4).

*Sāyaṇa* explains *saṁvatsaḥ* as *saṁvasanti bhūtāni asminniti saṁvatsaḥ saṁvatsaraḥ saṁvatsaraparyantam* (see. SRB. IV.33.4). But grammatically there is a difference between *saṁvatsa* and *saṁvatsara. Saṁvatsaṁ rātīti saṁvatsaraḥ.* From √*rā dāne,* to donate ; with the suffix *ka* by *Ātonupasarge kaḥ (Pāṇ.* 3.2.3.)

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The accent on the last syllable by *Gatikārako*-(*Pāṇ.* 6.2.139) and *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

This word *saṁvatsara* which is often interpreted by the scholars as 'a year', is doubtful. If this interpretation is accepted then what would be the significance of *Saṁvatsaro 'jāyata* (RV. X.190.2). *Sāyaṇa's* explanation of *Saṁvatsaro 'ajāyata, i.e. saṁvatsaraḥ saṁvatsaropalakṣitaḥ sarvaḥ kalo'jāyata. Srūyate hi—Sarve nimeṣāḥ jajñire vidyutaḥ puruṣādadhikalā muhūrtaḥ kāṣṭhāśca* (Tai. *Ā.* 10.1.2) cannot be accepted, because this explanation does not accord with the context. In the text (RV. X.190), the *Saṁvatsara* state is the fifth one and in this stage there was no sun, so at that there could be no conception of time as *Kāla* etc. In (RV. X.190.2) it is clearly mentioned that *saṁvatsara* was born after the *Arṇava Samudra*. It appears that *samudra* stage of *Hiraṇyagarbha* was somewhat liquid. *Yāska* derives *samudra* as *samabhidravanti āpaḥ yasmāt yasminniti*. The *Āpaḥ* 'elements' were in motion or in a liquid stage. The adj. *arṇave* of *samudra* shows that this liquid state was changing into solid state and from that solid state, the *Saṁvatsara* was born. Side by side the *Ṛbhavaḥ* also were born from the *Samudra* in the form of *ūrmiḥ* (wave). (see. *Samudrā'dūrmírmádhumān údārad* (RV. IV.58.1). *Puruṣākṛtiḥ Hiraṇyagarbhaḥ* as described in RV (IV.51.3) as having four horns, three feet, two heads and seven hands. Being tied in three ways, it bellows. This great God or Superhuman Being entered into the mortals. (see.

*Catvā'ri śṛ'ṅgā tráyo asya pā'dā*
*dvé śīrṣé saptá hástāsa asya.*
*Tridhā baddhó vṛṣabhó roravīti*
*mahó devó mártyān ā' viveśa.*

(RV. IV. 51.3).

In vedic cosmology, anything that begins its life, is called mortal and when it comes into proper shape, it is called immortal. Here in this *mantra*, the great god is said to enter into the mortals. Here *catvāri śṛṅgā* refer to *catuḥśṛṅgaḥ Brahmā* in (RV. IV.58.2). So the *Hiraṇyagarbha* has four horns. Indeed these horns were cut into four pieces by the *Ṛbhavaḥ*. These horns were the single *camasa* of *Tvaṣṭā*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



For this four horned *Hiraṇyagarbha*, the word *caturdhā* is always used. These four pieces later on became heaven, earth, sun and moon. The two heads were heaven and earth. Three feet were the three regions. Seven hands were seven rays as well as their waves (*chandas*). The great god was tied to the three regions in three ways. The god was *vṛṣabhaḥ* which rains bounty and is the fulfiller of all desires. This undivided whole *Hiraṇyagarbha* entered into the mortals. It was cut into four pieces which gradually assumed their proper shape. This stage is called the attainment of the immortality.

The *ūrmis* which were born from the *Samudra* are said to jump like deer. These waves are related to *ghṛta* (light) and gradually they assumed the shape of rivers. (see.

*Etā' arṣánti hṛ'dyātsamudrā'c*
*chatávrajā ripúṇā nā'vacakṣe*
*Ghṛtásya dhā'rā abhí cākaśīmi*
*hiraṇyáyo vetasó mádhya āsām.*

(RV. IV.58.5).

These *ūrmis* 'waves' came from the middle of the *Samudra* stage of *Hiraṇyagarbha*. There were hundreds of motions. The enemy (*i.e.* darkness) could do no harm to those waves. There were the streams of light, which were produced from amongst the *Āpaḥ*. (see.

*Samyák sravanti saríto ná dhénā*
*antárhṛdā' mánasā pūyámānāḥ.*
*Eté arṣanty ūrmáyo ghṛtásya*
*mṛgā' iva kṣipaṇórī'ṣamānāḥ.*

(RV. IV.58.6).

So these waves were the *Ṛbhavaḥ* who made the *Saṁvatsara* state of *Hiraṇagarbha*. As these *Ṛbhavaḥ* were possessed of electricity (*Indravantaḥ*), they made their parents (heaven and earth *i.e.* in the undivided form of *Hiraṇyagarbha*) young, *viz.* they accelerated the speed of their rotation. (see.

*Púnar yé cakrúḥ pitárā yúvānā*
*sánā yū'peva jaraṇā' śáyānā.*
*Té vā'jo víbhvān ṛbhúr índravanto*
*mádhupsaraso no'vantu yajñám.*

(RV. IV.33.3).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



Now in the *Saṁvatsara* state of creation the *Ṛbhus* retained their rays intact and marked *Hiraṇyagarbha* to be divided into four parts. Till and then there was *Agni* in *Saṁvatsara* which not being powerful, was easily extinguished. But now *Agni* in the forms of waves and light began to sustain itself. Hence the *Ṛbhavaḥ* were said to be immortal.

We know that from the *Saṁvatsara* stage of *Hiraṇyagarbha*, followed the '*Ahorātrāṇi*' which denote the '*ardhanārīśvara* stage of *Brahmā*, partly bright and party dark. The bright part became heaven and the dark became the earth after the splitting of *Hiraṇyagarbha*. According to the instructions of *Tvaṣṭā* to divide *Hiraṇyagarbha*; the eldest *Ṛbhu* proposed to divide the *Camasa* into two parts, *viz.* heaven and earth ; the younger proposed to divide it into three parts (heaven, earth and middle region), and the youngest proposed to divide it into four parts. (see.

*Jyeṣṭhá āha camasā' dvā' karéti*
*kánīyān trī'n kṛṇavāmétyāha.*
*Kaniṣṭhá āha catúraskaréti*
*tváṣṭa ṛbhavastátpanayadváco vaḥ.*

(RV. IV.33.5).

At this stage the *Hiraṇyagarbha* is called '*Camasa*' because of its shape which is no longer round and resembles a standing ladle.

The four parts into which the *Ṛbhus* divided it were known as—

1. *Aśvaḥ.*
2. *Rathaḥ.*
3. *Dhenuḥ.*
4. *Yuvaśā.*

(see. *Agníṁ dūtáṁ práti yád ábravītana*
*áśvaḥ kártvo rátha utéhá kártvaḥ.*
*Dhenúḥ kártvā yuvaśā' kártvā*
*dvā' tā'ni bhrātaránu vaḥ kṛtvyémasi.*

(RV. I.161.3).

In this *mantra* there is reference to the twofold phases through which *Hiraṇyagarbha* had to pass. The one is that of making it young and the other that of its division into *Aśva,*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*ratha* and *dhenu*. Now it should be remembered that *Agni* is called *Sudhanvā* in the first stage and *Saudhanvanāḥ* in the second. These *Ṛbhavaḥ* are said to make parents young, *i.e.* when the original *Agni* had exhausted from *Hiraṇyagarbha* and the latter lost its motion, the *Ṛbhavaḥ* activized it.

Now, we turn to the second condition of *Hiraṇyagarbha viz.* its division into *aśva, ratha* and *dhenu*. Here there is no emphasis on the first division of *Hiraṇyagarbha, viz.* heaven and earth, except that it has been activized by *Agni*. But the more important division was the second one consisting of *Aśvaḥ. Rathaḥ* and *Dhenuḥ. Aśva* represents heaven, *ratha* represents the discs of the twin *Aśvins i.e.* the sun and the moon and *dhenu* represents the earth. As a matter of fact, these were the four divisions of Camasa.

The *Ratha* (chariot) which was fashioned by the *Ṛbhavaḥ* was horseless reinless, three-wheeled and traversed the space. (see.

*Anaśvá jātó aṇabhīśúrukthyò*
*ráthas tricakráḥ párivartate rájaḥ.*
*Mahát tád vo devyàsya pravā'canaṁ*
*dyā'm ṛbhavaḥ pṛthivī'ṁ yácca puṣyátha.*

(RV. IV.36.1).

The chariot (the sun and the moon) without *aśva*, signifies merely their discs. *Dhenu* which represents the earth is also a synonym of rays-like *aśva*. Thus the one Camasa was divided into four parts, *viz. sun, moon, aśva* and *dhenu*. The description of *aśva* is given in (1.162, 163) where it will be discussed in due course.

*Kṛṇotana* : to do ; from √*kṛ* to do, IX.P.*Ā. Loṭ*, 2nd per. plu. *Ta* is replaced by *tanapa* by *Taptanap*-(*Pāṇ.* 7.1.45) Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Āgamam* : to come ; from *ā* √*gam* to go ; with *Luṅ* 1st per. sing. The *luṅ vikaraṇa aṅ* by *Puṣādi*-(*Pāṇ.* 3.1.55). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Saudhanvanāḥ* : the offsprings of *Sudhanvan*; from *sudhanvan* 'having a good bow' with the suffix *aṇ* by *Tasyāpatyam* (*Pāṇ.* 4.1.92). The initial vowel is lengthened by *Taddhiteṣvacāmādeḥ* (*Pāṇ.* 7.2.117). The accent on the initial syllable

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



by *Āmantritasya ca* (*Pāṇ.* 6.1.198).

This word is used as the exclusive patronymic of *Ṛbhavaḥ* in the RV. Why *Ṛbhu, Vibhvā* and *Vāja* are called *Saudhanvanāḥ* is not discussed anywhere in the RV. Whereever, this word is used, it denotes the three *Ṛbhavaḥ*. From the grammatical form of *Saudhanvanāḥ*, it may be inferred that the real father of the three *Ṛbhus* was *Sudhanvan*. The word *Sudhanvan* is used twice in the RV. (V. 42.11 and V. 57.2). In (RV. V. 41.11) *Sudhanvā* occurs as an adj. of *Rudra*. In this connection another adj. *sviṣuḥ* which appears in the same *mantra* is also significant, because it supplements *Sudhanvā* (see.

*Támu ṣṭuhi yáḥ sviṣúḥ sudhánvā*
*yó víśvasya kṣáyati bheṣajásya.*
*Yákṣvā mahé saumanasā'ya rudráṁ*
*námobhir devám ásuraṁ duvasya.*

(RV.V. 42.11).

Just after this praise of *Rudra* the next *mantra* refers to the *Ṛbhavaḥ*, who are said to be devoted to the house to be active, to possess good hands, and to fashion the rivers, the wives of *Hiraṇyagarbha*. In another *mantra* (RV. V.57.2) the word *Saudhanvanāḥ* is used for *Maruts* because they are the offsprings of *Rudra* who is *Sudhanvā*. (See.

*Eṣáḥ stómo mā'rutaṁ śárdho ácchā*
*rudrásya sūnū'r yuvanyū'rúdaśyāḥ.*

(RV. V.42.15)

*Maruts* are said to bring forth the impetuous king. *i.e.* light which was fashioned by the middle *Ṛbhu* and *Vibhvā*, According to *Sāyaṇa* this newly produced offspring goes from the *Maruts* to kill the enemy. He is acompanied by good horses and excellent warriors. (See.

*Yūyáṁ rā'jānam íryaṁ jánāya*
*vibhvataṣṭáṁ janayathā yajatrāḥ.*
*Yuṣmádeti muṣṭihā' bāhújūto*
*uṣmát sádaśvo marutaḥ suvīraḥ.*

(RV. V.58.4).

*Rudra* is *Agni* who was kindled for the first time. (See. *Agnirvai rudraḥ*—Ś B. 5.3.1.10); (*Rudro'gniḥ—Tāṇ*.B. 12.4.24); (*Yo*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*vai rudraḥ so'gniḥ*—Ś.B. 5.2.4.3) ; (*Atha yatraitat prathamaṁ samiddho bhavati. Dhūpyate iva tarhi haiṣa* (*Agniḥ*) *bhavati rudraḥ.* Ś.B. 2.3.2.9). *Rudra* is the eldest and the superior most among the gods. *Rudro vai jyeṣṭhaśca śreṣṭhaśca devānām.* Kau. B. 25.13). *Rudra* generated *prajāpati.* (See. (*Rudraḥ*) *taṁ* (*Prajāpatim*) *abhyāyatyāvidhyat.* Ait B. 3.33 ; *Taṁ* (*Prajāpatim*) *Rudro'bhyāyatya vivyādha. Ś.*B. 1.7.4.3| *Rudras* came into existence from weeping. He (*Rudra*) was hundred-headed, thousand-eyed, huudred-arrowed and had his bow strung. All the gods were afraid of him. (See. *Tadyad ruditāt samabhavaṇ-stasmād rudraḥ so'yaṁ śatasīrṣā rudraḥ sahasrākṣaḥ śateṣudhir adhijyadhanvā prati hitāyī bhīṣayamāṇo atiṣṭhad annam icchamānas tasmād devā avibhayuḥ. Ś.*B. 9.1.1. ).

*Rudra* is besought not to destroy the revolving '*Puruṣa*' i.e. *Hiraṇyagarbha* or *Prajāpati.* (See. *Mā' hiṇsi púruṣaṁ jágat.* VS. 16.3). *Rudra* is said to kill his enemy with his bows and arrows (see. *Prámuñca dhánvanas tvám ubháyor ā'ratnyor jyā'm Yā'śca te hásta iṣavaḥ párā tā' bhagavo vapa.* VS. 16.9). *Rudra* is rightly called *Sudhanvā* because of his bows and arrows. He is besought not to harm the father and mother. (See. *Mā' no vadhīḥ pitáraṁ mótá mātáram.* VS. 16.15). He is mentioned as having thousand eyes and hundred bows (see. *Námaḥ sahasrākṣā'ya ca śatádhanvane ca.* VS. 16.29). He is the eldest, the youngest and is the earlier born. (*Námo jyeṣṭhā'ya ca kaniṣṭhā'ya ca námaḥ pūrvajā'ya ca.* VS. 16.32) The *Rudras* are innumerable. (*Ásaṇkhyātā sahásrāṇi yé rudrā' ádhi bhū'myām,* VS. 16.54).

From above quotations, it appears that the *Rudras* were born in the *Samudra* stage of *Hiraṇyagarbha.* The *Rudras* next appear as the three *Ṛbhus.* In the first stage the *Rudra* is *Agni* and is called *Aṅgiraḥ.* As soon as *Rudra* was born in the *Hiraṇyagarbha,* he began to extend his light and heat. In the beginning their light and heat were so meagre that they appear to be extinguishing. In this form of *Agni,* the *Ṛbhus* were called mortal. But later on they became immortal. As *rudra* is *Sudhanvā,* his offsprings, the three *Ṛbhus,* are called *Saudhan-vanāḥ.* As *Rudra* is *Agni,* the *Ṛbhus* are also *Agni.* The *Maruts* and the *Ṛbhus* are the brothers, both being the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


offsprings of *Rudra* and therefore *Saudhanvanāḥ*.

*Kártvaḥ* ; to be done ; from √*kṛ karaṇe*, to do. VIII.P.*Ā*. with *tvan* by *Kṛtyārthe tavaikena-(Pāṇ.* 3.4.14) *Cf.* Hib. *caraim*, I perform, execute ; *ceard*, an art, trade, business, function, *sucridh*, easy ; Old Germ. *karawan*, to prepare ; Mod. Germ. *gar*. prepared (as food) Lat, *creo*, *ceremonia* ; Gk. *krain*, *kronos*). The accent on the initial syllable by *Ñni (Pāṇ.* 6.1.197).

*Yuvaśā'* : young ; from *yuvan* with *śa* by *Lomādipāmādipicchādibhyaḥ śanelacaḥ (Pāṇ.* 5.2.100). *Yuvāno vidyante yayostau yuvaśā*. Vedic dual with '*ā*' by *Supāṁ suluk-(Pāṇ.* 7.1.39). The suffix is accented by *Ādyudāttaśca (Pāṇ.* 3.1.3).

*Kṛtvī'* : from √*kṛ karaṇe*, to do ; VIII.P.*Ā*. with *tvi* by *Snātvyādayaśca (Pāṇ.* 7.1.49). The accent on the last syllable by *Ādyudāttaśca (Pāṇ.* 3.1.3.).

*E'masi* : to come ; from *ā* √*i gatau*, to go ; II.P. *laṭ* 1st per. plu. *Masi* by *Idanto masi* (*Pāṇ.* 7.1.46).

*Cakṛvā'ṉsaḥ* : did ; from √*kṛ karaṇe*, to do, VIII.P.*Ā*. with *vas* by *Kvasuśca (Pāṇ.* 3.2.107). Reduplication by *Liṭi-(Pāṇ.* 6.1.8). The suffix is accented by *Ādyudāttaśca* (3.1.3).

*Syáḥ* : he, that, Nom. of *tyad* (often used like an article, *i.e. tyát paṇīnā'ṁ vásu*, 'that' *i.e.* the wealth of the *paṇis*. RV. IX.111.2. ; sometimes strengthened by *cid* ; often put after *utá* or *after* another demonstrative in the beginning of a sentence. (*Cf.* Old Germ. *der*). It is mentioned in the group of *Sarvādi* by *Pāṇini*. Here it comes after the demonstrative '*yaḥ*'.

*Ákhyat* : observed ; from √*cakṣ vyaktāyāṁ vāci, ayaṁ darśane'pi*, to describe, observe, II.P.*Ā*. *Luṅ* 3rd per sing The root √*cakṣ* is replaced by *khyā* by *Cakṣiṅaḥ khyāñ* (*Pāṇ.* 2.4.54). The *Vikaraṇa* of *luṅ aṅ* takes place by *Asyativaktikhyātibhyo'ṅ (Pāṇ.* 3.1.52). *Ā* in *khyā* drops by *Āto lopa iṭi ca* (*Pāṇ.* 6.4.64). The accent on the augment *aṭ* by the *Sūtra* itself. Here *Tiṅṅatiṅaḥ (Pāṇ.* 8.1.28) does not apply as it is prohibited by *Yadvṛtānnityam.* (*Pāṇ.* 8.1.66).

*Tváṣṭā* : *Brahmā, Agni* ; from √*tviṣ dīptau*, to shine, I.P.*Ā*. with *tṛc* by *Naptṛ-neṣṭṛ-tvaṣṭṛ-(Uṇ.* 2.97) *Tviṣyate asau Tvaṣṭā Sūryo vā. I* in *tviṣ* becomes *a* irregularly.

The word *Tvaṣṭā* can be derived from √*tvakṣ tvacane*, to create, produce (Nir. 8.13), to pare (*Dhātupāṭha*), to skin, ib.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



to cover, ib; (*Cf.* pra-*tvakṣāṇa ;* Zd. *thwakhsh* ; Gk. *tvk, tvkh*) with *tṛn* by the same (*Uṇ.* 2.97). According to this derivation *Tvaṣṭā* is so called because as soon as he assumes his shapes he begins to create. (*Cf. Brahmā bhavti sārathiḥ*-RV. I.158.6). Thus there is no distinction between *Tvaṣṭā* and *Ṛbhus*. Primarily, *Agni* is *Tvaṣṭā* but with advancement of creation, he is divided into three *viz. Ṛbhu Vibhvā* and *Vāja*, according to his functions. This is, perhaps what is intended to be expressed by the phrase "*Tvaṣṭā gnāsu antarnyānaje*". It means to say that *Tvaṣṭā* disappeared among *gnā, i.e.* he resolved into *Ṛbhu, Vibhvā* and *Vāja*. As *Agni* developed during the process of creation, there looked like a covering as it were. In this connection the etymology of *Tvaṣṭā* for *'tvakṣ tvacane'* assumes another significance. *Sāyaṇa* also concurs with this derivation (*vide* RV. I.13.10) and explains *Tvaṣṭā* as *Agni*.

*Gnā'su* : in sounds ; from √*gam gatau*, to go ; I.P. with *na* by *Dhāpṛ-(Uṇ.* 3.6) *iti bāhulakāt na pratyayaḥ. Gacchati jānāti iti gnā.* The feminine suffix *ṭāp* by *Ajādyatṣṭāp (Pāṇ.* 4.1.4). The suffix *na* is accented by *Ādyudāttaśca (Pāṇ.* 3.1.3*). Yāska* has enlisted it in the synonyms of sound (Nigh. 1.2). *Sāyaṇa* explains *gnā* as wife, which cannot be accepted. *Gnā* means sound, because there was a sound, produced by the three *Ṛbhus* or *Tvaṣṭā* was divided into sound in form of three *Ṛbhus*.

*Ni-ānaje* : concealed (himself among sound-waves) ; from *ni-*√*añj.* to sink ; *Liṭ* 3rd per. sing. The augment *nuṭ* by *Tasmānnuḍ dvihalaḥ* (*Pāṇ.* 7.4.71) ; the *nasal* drops as in the case of Vedic use. Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Hánāma* : let (us) slay or kill ; from √*han hiṃsāgatyoḥ*, to strike, smite, kill; *Loṭ* 1st per plu. *Pūjārthaṁ bahuvacanam iti Sāyaṇaḥ.* The root is accented by *Dhātoḥ (Pāṇ.* 6.1.162). The plu. suffix *ma* is unaccented by *Tāsya-(Pāṇ.* 6.1.168) as √*han* is *anudāttet* by *Dhātupāṭha*.

*Devapā'nam* : drinking vessel of the gods ; from √*pā pāne*, to drink *:* with the suffix *lyuṭ* and the prefix *deva* by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). *Devaiḥ pīyate yasmin tat devapānaṁ camasam.* The accent on the root syllable by *Liṭi* (*Pāṇ.* 6.1.193*)* and *Gatikāraka* (*Pāṇ.* 6.2.139). Henee the

UP State Museum Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



contracted by *Ekādeśa udāttenodāttaḥ* (*Pāṇ.* 8.2.5).

*Anindiṣuḥ* : profaned; from √*nind*, to profane; *Luṅ* 3rd per. plu. The augment *aṭ* is accented because *Tiṅnatiṅaḥ* is prohibited by *Yadvṛtānnityam* (*Pāṇ.* 8.1.66).

*Kṛṇvate* : assumed; from √*kṛ hiṃsāyām.* V.P.*Ā.*; *Laṭ* 3rd per. plu. *jh* is changed into *at* by *Ātmanepadeṣvanataḥ* (*Pāṇ.* 7.1.5). Unaccented by *Tiṅnatiṅaḥ* (*Pāṇ.* 8.1.28).

*Sparat* : propitiated; from √*spṛ prītisevanayoḥ*, to gladden, propitiate; *Leṭ* 3rd per. sing. The augment *aṭ* by *Leṭo'ḍāṭau* (*Pāṇ.* 3.4.94); *i* in *ti* drops by *Itaśca lopaḥ parasmaipadeṣu* (*Pāṇ.* 3.4.97). Unaccented by *Tiṅnatiṅaḥ* (*Pāṇ.* 8.1.28).

*Hárī* : the name of two horses of *Indra;* from √*hṛ haraṇe*, to carry on; I.P. with *in* by *Hṛ-piṣi-*(*Uṇ.* 4.119). *Haratīti hariḥ sarpo manḍūko aṣvaḥ siṃhaḥ sūryo vā* (*Cf.* Gk. *kheir*). The root is accented by *Ñni* (*Pāṇ.* 6.1.197).

*Yāska* has mentioned the name of *harī* as the *Ādiṣṭopayojanāni* with *Indra* (Nigh 1.15).

*Viśvárūpām* : omniform (go-rays). B.V. comp. *Viśvāni rūpāṇi yasyāḥ sā viśvarūpā tāṁ viśvarūpām.* The accent on the last syllable of the first member by *Bahuvrīhau viśvaṁ saṁjñāyām* (*Pāṇ.* 6.2.106).

Here the comp. *viśvarūpā* is used for *gau* of *Bṛhaspati.* In (RV. I.13.10) the word *viśvarūpa* is used for *Tvaṣṭā*, hence *Tvaṣṭā* is *Bṛhaspati.* The next form of *Tvaṣṭā* is the three *Ṛbhus.* This represents the manifestation of *Agni* in so many forms. In the present *mantra* four names are mentioned, the two *harī, ratha* and *gau.* The two *Harī* belong to *Indra, ratha* to *Aśvins* and *go* to *Bṛhaspati.* The *ratha* of *Aśvins* is drawn by the *rāsabhau* (see. *rāsabhāvaśvinoḥ*—Nigh. 1.15). All these four are, therefore, horses yoked by four different gods, *Indra,* the two *Aśvins* and *Bṛhaspati.* These are the four forms of *Tvaṣṭā* (*Agni*). Otherwise called the splitting of *camasa* into four or the fashioning of horse from horse. These are the different rays or waves present in the four parts of *Camase* or *Hiraṅyagarbha.*

*Vibhvā* : far reaching, penetrating, pervading; from *vi* √*bhā dīptau,* to shine forth, appear, II,P.; with *kvanip* by *Āto manin-kvanipaśca* (*Pāṇ.* 3.2.74). *Viśeṣeṇa bhātīti vibhvā,* 'one that shines brilliantly'. *Ā* in *bhā* drops by *Āto lopa iṭi ca* (*Pāṇ.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


6.4.54). *Ajādāvārdhadhātuke ālopo bhavati chāndastvātanajādāvapi lopo bhavati.* Or it may be derived from √*bhā* with *ḍvan* (*Auṇādika*). In this case *ā* in *bhā* drops by *Ḍitvakaraṇasāmarthyādabhasyāpi ṭerlopo bhavati.* The accent on the suffix syllable by *Gati-kārako-*(*Pāṇ.* 6.2.139) and *Anudāttasya ca yatrodāttalopaḥ* (*Pāṇ.* 6.1.161).

The use of the word in other case-forms shows that it ends in *van* (*Cf. Vibhvataṣṭam*—RV. III.49.1; V.58.4) and *Vibhvanā*—X.76 5; *vibhvane*—RV. VI.61.13). This shows that it cannot be derived from √*bhū* with *ḍu* or *ḍun* as *Sāyaṇa* has done (see. SRB. I.113.1) assuming it to be instrumental sing. of *vibhū* but here the word is *vibhvan* and not *vibhū.* Both of them are different words with different significance.

*Vā'jaḥ* : strength, vigour, energy, speed; from √*vaj gatau,* to go ; I.P. with *ghañ* by *Akartari ca kārake saṃjñāyām* (*Pāṇ.* 3.3.19). *Vajyate gamyate aneneti Vājaḥ. Ajivrajyośca* (*Pāṇ.* 7.3 60) *iti cakārasyānuktasamuccayārthatvāt kutvābhāvaḥ. Tathā c tatra nyāsakāraḥ cakārasyānuktasamuccayarthatvād vajerapi kutvapratiṣedhaḥ siddho bhavati vājaḥ iti.* The accent on the initial syllable by *Ñni-(Pāṇ.* 6.1.197). *Sāyaṇa* always explains accent by *Vṛṣādīnāñca* which is not necessary because it is accented in a regular way. (*Cf. Vājaṁ, Vṛṣādītvād ādyudāttaḥ* SRB. 1.5.9).

It is to be noted that in the Vedic text *vājī* is horse and is related to *Indra.* The word *vāja* is also related to *Indra.* (see. RV. I.5.9).

It appears that *Ṛbhu* is the first stage of *Rudra i.e. Agni,* secondly is the *Vibhvā* and third is the *Vājaḥ. Ṛbhu* is related to *Aśvins, Vibhvā* with *Bṛhaspati,* later with *Dhenu* or earthly part of *Hiraṇyagarbha* and *Vāja* with *Indra.* In course of time these three became the rays or *Agni* of heaven, middle region and earth. *Vibhvā* in the heaven, *Vāja* in the middle region and *Ṛbhu* on the earth. Originally it was only *Rudra* or *Agni* in the *Hiraṇyagarbha.*

*Svápasaḥ* : having good deeds, B.V. Comp *Śobhanāni apāṇsi karmāṇi yeṣāṇte su-apasaḥ tān devān svapasaḥ.* The accent on the first syllable of the second member by *Ādyudāttam-*(*Pāṇ.* 6.2.119).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*Yajñíyam* : related to sacrifice; from *yajña* with *gha* by *Yajñaṛtivgbhyāṁ ghakhañau* (*Pāṇ.* 5.1.71). *Yajñam arhati iti yajñiyaḥ,* 'one that deserves sacrifice'. The suffix *gha* is changed into *iya* by *Āyane-*(*Pāṇ.* 7.1.2).

*Aitana* : to go from *ā* √*i* to go, *loṭ* 2nd per. plu. *Ta* is replaced by *tanap* by *Taptanap-*(*Pāṇ.* 7.1.45).

*Nís* : ind. out, forth, away, (rarely used as an independent word (*i.e.* AV. VI.18.3; VII.115.3; XVI.2.1) but mostly as prefix to verbs and their derivateries (*Cf. nih-*√*kṣi* etc.) or to nouns not immediatly connected with verbs, in which case it has the sense of 'out of', 'away from'. (see. M.W. p. 543).

Here *'nis'* occurs before *carmaṇaḥ* and therefore it means 'out of the hide'.

*Cármaṇaḥ* : from hide; from √*car gatau,* to go ; I.P. with *manin* by *Sarvadhātubhyo manin* (*Uṇ.* 4.145). *Carati gacchati yena tat carma* 'hide' (*Cf.* Gk. *pelma*; Lat. *corium;* Hib. *croicionn*). The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Sāyaṇa* iterprets the *mantra* as "*He Saudhanvanāḥ yūyaṁ niścarmaṇaḥ mṛtāyāḥ goḥ sakāśāt utkṛttāccarmaṇaḥ gāṁ nūtanāṁ niḥ ariṇīta niragamayata utpāditavanta ityarthaḥ. Sāyaṇa* has taken *niḥ* both with *carmaṇaḥ* and *ariṇīta*, but it cannot be taken twice. As a matter of fact, *go* means rays as bright as the sun *'sūryatvacā sūryasya iva tvak yasya tena'* (see. RV. VII. 59.11; VIII.91.7). In the process of *Hiraṇyagarbha*, there comes a time when it loses its radiance and is rejuvenated again. This is what is called the death of *Agni* or *Rudra* and the rejuvenation of the parents. The degree of light differs from one stage to another. The light at the *Rudra* stage is dim, but due to increasing activities, electricity is generated and the light becomes intense and *Hiraṇyagarbha* is rejuvenated by the three brothers *Ṛbhu, Vibhvā* and *Vāja.*

Thus, *niścarmaṇaḥ gāṁ ariṇīta* means the making of the *gām* (rays) out of *carman* (the covering of light which had died out).

*Udakám* : water; from √*und kledane,* to flow or issue out, spring (as water); to wet, bathe, VII.P. (*Cf.* Gk. *udor* ; Lat. *unda* ; Goth. *vat-o;* Old High Germ. *waz-ar* ; Mod. Eng. *wat-er* ; Lith. *wand-u)* with the suffix *kvun* by *Udakañca* (*Uṇ.* 2.40).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Unatti kledayatīti udkaṁ jalaṁ vā*, 'one that wets'. *Viśvabandhu* thinks the suffix *kvuc* (see. p. 894 S. Bhag. II). Hence the accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Yāska* has enlisted the word *udaka* in the synonyms of water (Nigh. 1.12). He explains *udkam* as *unattīti sataḥ* (Nir. 2.24).

Here the *Ṛbhus* are asked to drink *udaka*, or *muñjanejana* and if they do not want either of the two they are asked to be exhilarated in the third *savana*. From the phrase '*tṛtīye savane*' it appears that the first two alternatives represent the two earlier stages of a process in the formation of water. The first stage is *udaka*, the second *muñjanejana* and the third is *water* which is not directly mentioned. Here there is no mention of *Soma*. Not only the *Ṛbhus*, but *Agni* and *Indra* are also connected with the first, second and third *savana*. Even in the ritualistic explanation the gods are said to drink *soma* and not *udaka*—water. Here the functions of the *Ṛbhu*, *Vibhvā* and *Vāja*, are described, and the three regions are alloted to them. The first *savana* is the gaseous state of water or *udaka*, the second *savana* is the *muñjanejana* stage of water *i.e.* cloud and the third and the last stage of water is the pouring down of water, because at this stage the *soma* is brought from the heaven by the *śyena*, *i.e.* rays of the sun. which are called *vājas* (see.

*Ihá bravītu yá īṁaṅgá védā*
*'syá vāmásya níhitaṁ padáṁ véḥ.*
*Śīrṣṇáḥ kṣīráṁ duhrate gā'vo asya*
*vavríṁ vásānā udakáṁ padā'puḥ.*

(RV. I.164.7)

*Sāyaṇa* interprets this *mantra* as—*Gāvaḥ kacana varṣākālīnāḥ raśmayaḥ kṣīram udakaṁ duhrate kṣaranti. Rūpam ācchādayantaḥ ativistareṇa tejasā tapantaḥ kecana asya gāvo raśmayaḥ udakaṁ svasṛṣṭaṁ padā sṛṣṭenaiva mārgeṇa apuḥ pibanti bhūmiṁ nirudakāṁ kurvanti ityarthaḥ.*

Thus in the present verse the functions of the three *Ṛbhus* are described.

*Muñjanejanam* : purified by strength ; from √*nij suddhau*. II.*Ā*. with the *upapada muñja* and suffix *lyuṭ* by *Karaṇādhika-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*-raṇayośca* (*Pāṇ.* 3.5.117). *Muñjaiḥ nijyate adaḥ muñjanejanam.* The accent on the root syllable by *Gatikārako-*(*Pāṇ.* 6.2.1 9) and *Liti* (*Pāṇ.* 6.1.193).

It is very difficult to ascertain the meaning of this comp. as it occurs only once in the Vedic Texts. The word *muñja* occurs several times. In the *Brāhmaṇas* the word *muñja* is explained as follows :—

1. *Agnir devebhya udakrāmat sa muñjaṁ prāviśat tasmāt sa suṣiraḥ*—Ś.B. 6.3.1.26.
2. *Saiṣā yoniragner yanmuñjaḥ*—Ś.B. 6.6.1.23.
3. *Yonir muñjāḥ*—Ś.B. 6.6.2.15.
4. *Yajñiyā hi muñjāḥ*—Ś.B. 12.8.3.6.
5. *Ūrgvā muñjāḥ Tai.* B. 3.8.1.1.

From the above quotations, it seems that *Agni* is born from *Muñja,* and *Muñja* is *ūrk*—strength, hence *muñja* is nothing else except strength of *Agni* by which the formation of cloud takes place. And this *muñjanejana* is the second stage of the formation of the cloud before pouring down on the earth.

*Háryatha* : (you) desire ; *haryatiḥ kāntikarmā* (Nigh. 2.6.) *Laṭ* 2nd per. plu.

*Mādayādhyai* : (you) be exhilarated ; from *Caus.* √*mad* with *Leṭ* 2nd per. plu. Unaccented by *Tiṅṅatiṅaḥ (Pāṇ.* 8.1.28).

*Bhū'yiṣṭhāḥ* : most predominant, having any thing as its chief part or ingredient : from *bhūyas* with *iṣṭhan* by *Atiśāyane tamabiṣṭhanau (Pāṇ.* 5.3.55). The *ṭi* of *bhūyas* drops by *Ṭeḥ.* (*Pāṇ.* 6.4.155). The accent on the initial syllable by *Ñni-* (*Pāṇ.* 6.1.197).

*Pāṇini* has derived the word *bhūyiṣṭha* from *bahu* and *bahu* is replaced by *bhū* and *y* is inserted with the superlative suffix *iṣṭhan* by *Iṣṭhasya yiṭ ca (Pāṇ.* 6.4.159*)*. But here the sense accords with the former derivation.

*Vadharyántīm* : desiring bolt, casting a bolt (Prob) lightning (M.W. p. 916). *Vadhar ātmanaḥ icchatīti vadharyati* 'to hurl a thunderbolt'. (M.W. *ibid.*) *Vadharya* takes *dhātu saṇjñā* by *Sanādyantā dhātavaḥ* (*Pāṇ.* 3.1.32) ; *śtaṛ* by *Laṭaḥ śatṛ-*(*Pāṇ.* 3.1.124) ; *śap* by *Kartari śap* (*Pāṇ.* 3.1.68) ; *pararūpa* by *Ato guṇe* (*Pāṇ.* 6.1.97), the feminine suffix *ṅīp* by *Ugitaśca* (*Pāṇ*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



4.1.6); *num* by *Ācchinadyornum (Pāṇ.* 7.1 60). The accent on the denominative suffix by *Dhātoḥ (Pāṇ.* 6.1.162)

Here all the *Ṛbhus* state the different constituents of *Hiraṇyagarbha.* All of them are right because at that time *Hiraṇyagarbha* was composed of the elements of *water, Agni* and *thunderbolt.*

*Śroṇā'm* : collected, accumulated ; cooked (M.W.) from √*śroṇ saṅghāte,* to collect, go, move (Nir. 4.3. to move) with *ac* by *Nandigrahi* (*Pāṇ.* 3.1.134). *Sroṇyate iti śroṇaḥ strī cet śroṇā, ṭāp* by *Ajādyataṣṭāp* (*Pāṇ.* 4.1.4). The suffix is accented by *Citaḥ* (*Pāṇ.* 6.1.163).

Now the word *śroṇā* is feminine acc. sing. and qualifies *gām* in the same case but *Sāyaṇa* has wrongly taken it with *udaka* which is neuter. As a matter of fact, *śroṇā gauḥ* means the accumulated rays. Here we have the description of the formation of water in the cloud in three stages. 1. *śroṇā gāuḥ,* 2. *māṇsa* and 3. *śakṛt,* which is to be departed from the cloud (*nimruc*). The finite verb here is '*avājati*' which means to drive down, to direct. So first there is the accumulation of rays (*śroṇā gauḥ*) which forms the water (*māṇsa*). That water which is going to rain down (*nimrue*) is freed from the atmospheric impurities ((*śakṛt*) in the third stage.

*Māṇsám* : flesh. *i.e.* in palpable state, hence water ; from √*man avabodhane,* to think, imagine, VIII. *Ā* with *sa* by *Manerdīrghaśca* (*Uṇ.* 3.64). *Manyate jñāyate anena tat māṇsaṁ śarīropacayo vā,* by means of which something is known'.

*Yāska* has derived *māṇsa* from the following root 1. *Māṇsaṁ mānanaṁ vā* "flesh is traced to √*man* to regard, so called because 'people have a regard for it (for every one loves his own flesh). Indo-Eur. *memso*-'flesh' ; Old. Irish. *mir.* a bit of flesh (*memsro*) S.V.Y.E. p. 91). 2. *Mānasaṁ vā* flesh is traced to *manas,* lit. belonging to heart *viz.* 'the hearts like it. But Indo-Eur. *memso*—flesh ; Old Irish. *mir,* 'bit of flesh'. 3. *Mano asmintsīdatīti vā*—is traced to *manas* √*sad,* so because 'the heart goes to it' *i.e.* it is liked by all. "*Māṇsaṁ mānanaṁ vā mānasaṁ vā mano'smintsīdatīti vā* (Nir. 4.3).

In the *Brāhmaṇas Māṇsa* is explained as :

1. *Etadu ha vai paramam annādyaṁ yanmāṇsam ;* (Ś.B.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



11.7.1.3)

2. *Annamu paśormāṇsam* ; Ś.B. 7.5.2.42.
3. *Māṇsaṁ vai purīṣam* ; Ś.B. 8.6.2.14 ; 8.7.3.1.
4. *Māṇsaṁ purīṣam* ; Ś.B. 8.7.4.19.
5. *Māṇsaṁ sādanam* : Ś.B. 8.1.4 5.
6. *Māṇsīyanti ha vai juhvato yajamānasya agnayaḥ.* ; Ś.B. 11.7.1.2.
7. *Nabho māṇsāni* ; Ś.B. 10.6.4.1.
8. *Nabho māṇsāni* ; T.S. 7.5.25.
9. *Māṇsīyanti vā āhitāgneragnayaḥ* (G. B. U.2.1).

From the above it becomes abundantly clear that '*māṇsa*' in the veda cannot mean flesh. The word is also used for the pith of tree or pulp of fruits. (see.

*Sáṁ te majjā' majjñā' bhavatu sámu te páruṣā páruḥ.*
*Sáṁ te māṇsásya vísrastaṁ sámásthyápi rohatu.*

(AV.IV.12.3).

Here the pith of '*Rohiṇī* or *Arundhati*' is said to increase the flesh of the body.

In the *Ṛgveda*, the uncompounded form of *māṇsa* occurs here only. Elsewhere we have it in the compounds—*māṇsabhikṣām, māṇsapacanyā* (RV. I.162.12,13). In all the four Vedas *māṇsa* should not be taken to mean flesh or meat, as this meaning does not suit the contexts.

In this stanza we have the formation of the cloud. The accumulated rays are driven down by one of the *Ṛbhus* to form the elemental waters. The other *Ṛbhu* (*Vibhvā*) effects the consolidation *(Māṇsa)* of those waters with the help of electric energy *(Sūnā)* which is also called *Indra*. And the third *Ṛbhu* (*Vāja*) pours it down in the form of rain.

*Śákṛt* ; excrement, hence impurities (present in the atmosphere) ; from √*śak śaktau*, V.P. with *ṛt* by *Śakerṛtim* (*Uṇ.* 4.58). *Śaknotīti śakṛt.* (*Cf.* Gk. *skur. skatus* ; according to some ; *kopros* and Lat. *cacare*).

*Udvátsu* : in the high places ; *ut* (a particle and prefix to verbs and nouns, as implying superiority in place, rank, station or power) up, upwards, upon ( *Cf.* Zd. *uz.* Hib. *uas* and in composition *os, ois, i.e. os-ear,* a leap bound and others ; with *vat* by *Upasargācchandasi dhātvarthe* (*Pāṇ.* 5.1.118). *Ud. uccairga-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*cchatsu iti udvatsu pradeśeṣu.* The accent on the suffix by *Ādyudāttaś ca* (*Pāṇ.* 3.1.3).

*Tṛ'ṇam* : that which is cut or bruised ; from √*tṛh hiṇsāyām*, to cut, bruise ; VII.P. with *kna* by *Tṛheḥ kno halopaśca* (*Uṇ.* 5.8). *Tṛhyate hanyate yat tat tṛṇam.* The suffix *kna* is *nit*, so the root syllable is accented.

*Yāska* has derived from √*tṛd* to cleave, to pierce ; (see. *Tardanam iti tṛṇam*-Nir. 1.12). *Sāyaṇa* explains *'asmai'* as *prāṇijātāya tadupakārārtham.* But this explanation does not accord with the context. In the context of rain *'asmai'* can only mean 'cloud'. The word is closely connected with *Aśva* (rays) (See. *Yádvā ghāsya prábhṛtam āsyè tṛ'ṇam*—RV. 1.162.8). Here the *Ṛbhus* are splitting themselves for the cloud-formation.

*Akṛṇotana* : split ; from √*kṛ hiṇsāyām*, V.P.*Ā. Laṅ* 2nd per. plu. The suffix *ta* is replaced by *tana* by *Taptanap* (*Pāṇ.* 7.1.45). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Nivátsu* : in the lower places ; from *ni* (ind. down, back) (*Cf.* Zd. *ni* ; Gk. *e-ni.* ; Slav. *ni-zu* ; Germ. *ni-dar, ni-der* ; Angl. Sax. *ni-ther* ; Eng. *ne-ther, be-neath*) with the *taddhita* suffix *vat* by *Upasargācchandasi dhātvarthe (Pāṇ.* 5.1.118). *Nīcaiḥ pradeśeṣu nivatsu.* The suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

Here *nivatsu* is related with the *apaḥ*-waters. So possibly it denotes the middle region. In the middle region, the formation of water is described in the *mantras.*

*Svapasyáyā* : with a desire to promote good works, hence with remarkable skill ; from *svapas*, the suffix *kyac* by *Supaḥ ātmanaḥ kyac* (*Pāṇ.* 3.1.8). *Svapasaḥ ātmanaḥ icchatīti svapasyati. svapasyatīti svapasyā tayā svapasyayā.* The suffix *a* takes place by *A pratyayāt* (*Pāṇ.* 3.3.108). *Ṭāp* by *Ajādyataṣṭāp* (*Pāṇ.* 4.1.4). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Naraḥ* : leaders ; from √*nī prāpaṇe*, to lead, conduct, direct ; I.P.*Ā.* ; with the suffix *ṛ* by *Nayaterḍicca* (*Uṇ.* 2.101). *Kāryāṇi nayantīti naraḥ.* Unaccented by *Āmantritasya ca* (*Pāṇ.* 8.1.19).

The *Ṛbhus* are leaders or pioneers in the phenomenon of the formation of cloud.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*Agohyasya* : not to be concealed or covered, bright ; *Nañ tatpuruṣa* comp. *Na gohyam agohyaṁ tasya agohyasya,* 'one that is not to be concealed'. The accent on the first member of the comp. by *Tatpuruṣe-*(*Pāṇ.* 6.2.2).

The sun is called *Agohya* because he is not to be concealed.

*Asastana* : reposed ; from √*sas svapne,* to sleep (Nigh. 3.22.) to be inactive or idle, RV.; with *Laṅ* 2nd per. plu. The plu. suffix *ta* is replaced by *tana* by *Taptanap-*(*Pāṇ.* 7.1.45). The augment *aṭ* is accented as *Tiṅṅatiṅaḥ* is prohibited by *Yadvṛttānnityam.* The *Ṛbhus* or the rays of the sun *Ṛbhavaḥ ādityaraśmaya ucyante*). They were first inactive in the sun, but they become active when they start from the sun. The rays (*Ṛbhavaḥ*) are the cause of rain. *Ādityajjāyate vṛṣṭiḥ*). *(Manu.* 3.76).

*Bhu'vanā* : regions (Vedic plu. acc.). The suffix *śi* drops by *Śeśchandasi bahulam* (*Pāṇ.* 6.1.70).

*Tātyā'* : fatherly or affectionate ; from √*tan vistāre,* to extend (in affection the heart expands). VIII.P. with *ktic* by *Ktic ktau ca saṃjñāyām* (*Pāṇ.* 3.3.174). *Tanyate vistīryate iti tātiḥ tau tātyā.* From *tāti* the dual suffix *au* is replaced by *ā* by *Supāṁ suluk-*(*Pāṇ.* 7.1.39). *Yaṇ* takes place by *Iko yaṇaci* (*Pāṇ.* 6.1.77). The accent on the last suffix syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Sāyaṇa* derives it from √*tan vistāre* as well as from *tat.*

*Aśapata* : cursed ; from √*śap ākrośe,* to curse, I.P.*Ā. Laṅ* 2nd. per. plu. *Sāyaṇa* explains as '*nāśayatha*' to destroy. But as a matter of fact, in the very beginning of the creation of the heaven and earth, the *Ṛbhus* were not so powerful in order to destroy evil forces, so merely the explanation should be curse but not destroy.

*Karásnam* : the forepart of the arm, *karasnau bāhū* (Nigh. 2.4).

*Suṣupvā'ṇsaḥ* : sleeping, reposing ; from √*svap śaye* 'to sleep'. II.P.; (*Cf.* Gk. *up-nos*; Lat. *somnus* for *sop-nus, sopor, sopire* ; Slav. *supati* ; Lith. *sapnas* ; Angl Sax. *sevefam,* to sleep) with the suffix *kvasu* by *Kvasuśca* (*Pāṇ.* 3.2.107). *Svap* takes *samprasāraṇa* by *Vaci-svapi-yajādīnāṁ kiti* (*Pāṇ.* 6.1.15);

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



reduplication by *Liṭi dhātoranabhyāsasya* (*Pāṇ.* 6.1.8). The accent on the suffix syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3.)

*Abūbudhat* : awakened ; from *Caus.* √*budh avagamane,* to wake, wake up, be awake, I.P. with *caṅ* by *Ṇiśri-*(*Pāṇ.* 3.1.48); reduplication by *Caṅi (Pāṇ.* 6.1.11.) *dīrgha* in *abhyāsa* by *Dīrgho laghoḥ (Pāṇ.* 7.4.94*).* (*Cf.* Zd. *bud* : Gk. *puth* for (*phuth*) in *punthanomai, puthesthai ;* Slav. *budeti, budru ;* Lith, *budeti, budrus*; Goth. *biudan*; Germ. *biotan, bieten*; Angl. Sax. *beodan*; Eng. *bid*). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Śvā'nam* : wind ; from √*śvī gativṛddhyoḥ,* to swell, grow, increase, I.P. with *kanin* by *Śvan-*(*Uṇ.* I.159) *Śvayati gacchati varddhate asau śvā kukkuro vā,* 'one that grows or increases'. (*Cf.* Zd.*spa*; Gk.kuon; Lat. *canis* Lit. szu; Goth, *hund* ; Eng. *hound*; Germ. *hund*).

*Sāyaṇa* correctly explains *śvānam* as *'antarikṣe śvasantaṁ vāyum'*. The legend of *śvā* is very important in *Ṛgveda,* which requires a separate chapter on it. Still it can be said that as it is generally connected with the formation of water, so it denotes the wind.

*Bastáḥ* : sun; from √*vas nivāse,* I.P. with *ta* (*Auṇādika*). *Sāyaṇa* explains *Bastaḥ sarvasya vāsayitā ādityā vaserauṇādikastapratyayaḥ bavayorabhedāt batvam.* It is derived from the *Causative* (*ṇic*) form of √*vas* and *ṇic* drops by *Ṇeraniṭi* (*Pāṇ.*6.4.51).

*Bodhayitā'ram* : awakener ; from √*budh avagamane,* to wake with *ṇic* and hence *tṛc* by *Ṇvultṛcav* (*Pān.* 3.1.133). The augment *iṭ* comes by *Ārdhadhātukasyeḍvalādeḥ* (*Pān.* 7.1.35). The accent on the suffix syllable by *Citaḥ.* (*Pāṇ.* 6.1.163).

*Ví-akhyata.* shone; from √*cakṣ vyaktāyāṁ vāci, Luṅ* 2nd per. plu. *cakṣ* is replaced by *khyā* by *Cakṣiṅaḥ khyāñ* (*Pāṇ.* 2.4 54). *Sic* is replaced by *aṅ* by *Asyativaktikhyātibhyo'ṅ* (*Pāṇ.* 3.1.52). *Ā* in *khyā* drops by *Āto lopa iṭi ca* (*Pāṇ.*6.4.64) unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28). Here the *Ṛbhus* are to light up.

*Divā* : from heaven; from √*div,* to shine, be bright ; IV.P. with *Auṇādika adhikaraṇe ḍiv. Divyate asminniti dyauḥ tena divā.* (*Cf.* Gk. *zeus*; Lat. *jou, ju* in Jupiter, *Jovies, Jovi* and others—*dyaús, divás*; O.E. *Tiw*; O.H.G. Zin; O.N. Tyr). The accent on the instrumental suffix *ā* by *Ūdidam-*(*Pāṇ.* 6.1.171).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


In this last verse the main gods who take part in the formation of coulds are praised. The respective abodes of *Maruts, Agni* and the *Wind* are heaven, earth and middle regions. All these gods assemble in the middle region in order to from the clouds.

*Sumudraíḥ* : undulating; from :

1. *Sam-ud √dru* with *ḍa* by *Anyeṣvapi dṛśyate* (*Pāṇ.* 3.2.101). *iti apādāne ḍapratyayaḥ. Samudravanti saṅgatā ūrddhvaṁ dravanti gacchantyasmādāpo raśmibhir ākṛṣyamāṇā ādityamaṇḍalam.*

2. *Sam-abhi udarthe √dru* with *ḍa* in *karma saṁhatā abhidravantyenam āpo bhaumarasalakṣaṇā vāyunā preryamāṇāḥ. āditya-maṇḍalād vā varṣākāle raśmibhiḥ pravarttamānāḥ.*

3. *Sam √mud harṣe, I.Ā.* with *rak* in *adhikaraṇa* by *Sphāyita-*(*Uṇ.* 2.12). *Sammodante asmin bhūtāni antarikṣacārīṇi iti vā.*

4. *Sam iti ekibhāve, udakāt ucchabdaḥ ro matvarthīyaḥ. Ekībhūtam udakam asmin vidyate varṣāsu iti udakaśabdasyed-bhāvaśchāndasaḥ.*

5. *Sam √undī kledane* with *rak* by *Sphāyita-*(*Uṇ.* 2.12) in *kartā. Samunatti varṣeṇa bhuvanaṁ samudraḥ* (see. D.Y.Nigh., p.24).

"*Tatra samudra ityetat pārthivena samudreṇa sandihyate, Samudraḥ kasmāt. Samuddravantyasmād āpaḥ. Samabhidravantyenam āpaḥ. Sammodante asmin bhūtāni. Samudako bhavati. Samunattitī vā* (Nir. 2.10). "With reference to this, the word *samudra* (atmosphere) is confused with *samudra* (which means terrestrial ocean). From what (root) is *samudra* derived? From it water flows up (*sam-ud √dru*), or waters flow towards it (*sam abhi √dru*), beings take delight in it, or it is a great reservoir of water, or it moistens thoroughly (*sam-ud*)".

In this connection (*Cf. Sá úttarasmād ádharaṁ samudrám apó divyā' asṛjad varṣyā̀ abhí* (RV. X.98.5). *Samudra* is the name of both the atomospheric as well as earthly ocean.

The god *Varuṇa* (oxygen) is connected with *Samudra*. The oxygen comes to the earth from the sun as well as from the ocean. In the formation of the water as well as the cloud the most important element is oxygen and in this process the gods *Agni, Wind* and the *Maruts* take part.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Icchántaḥ* : desiring, seeking, longing for; from √*iṣ icchāyām*; with *śatṛ* in acc. plu.

*Śavasaḥ napātaḥ* : sons of the strength (*Ṛbhavaḥ*); *śavas* is derived from √*śvī gativṛddhyaḥ*, I.P. with *asun* by *Śveḥ samprasāraṇaṁ ca* (Uṇ. 4.193). *Śvayati gacchati varddhate asau śavaḥ* 'strength'.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# ELECTRICITY OR HEAT

[I.162.1—22]

*Ṛṣiḥ—Dīrghatamāḥ. Devatā—Aśvaḥ. Chandaḥ—Triṣṭup*, 3, 6 *Jagatī. Svaraḥ—Dhaivataḥ*, 3,6—*Niṣādaḥ.*

**Translation :**

1. *Mitra, Varuṇa, Aryamā, Āyu, Indra, Ṛbhukṣā* and *Maruts*, should not censure us ; when we announce the heroic deed of the swift horse produced for the gods in the sacrifice.
2. When the gods receive the oblation (energy) caught in mouth of him (*i.e.* inherent in *aśva*) who is enveloped in his intrinsic brilliance, the advancing variegated *Aja* (light) making a loud report, becomes an agreeable material for the consumption of *Indra* and *pūṣan.*
3. This light, the portion of the sun (*Pūṣan*), desired by all gods, is brought forward by the encompassing rays to the middle region, so that *Tvaṣṭā* may urge this light (*Puroḍāśa*), brought by the rays, on to rapid flowing (*i.e.* in the form of water).
4. When the rays of the sun lead forth *Aśva* (heat), fit for offspring, received by the gods, thrice, according to the seasons, then the light, the portion of *Pūṣan*, goes first announcing the sacrifice to the gods.
5. *Hotā* (Agni), *Adhvaryu* (minister of the rite, *i.e.* dynamic force, *Āvayāḥ* (young, *i.e.* fresh energy). *Agnimindhaḥ* (the kindler of fire, the igniting force)—(all of them) the seizors or makers of the cloud as well as the wise *śastā* (*i.e.* intelligently working directive energy). By that well-furnished and well performed sacrifice may you all make the streams over flow.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


6. Whether, they are the chiselers of the pole, bearers of the pole or those who fashion the top of the pole of the *Aśva* and those who prepare the receptacle for *Arvat* to cook ; let song of praise invigorate us.
7. The horse (rays) has come himself. My wish has been granted, (as well) the expectations of the gods. The bright-backed (horse, *i.e.* rays) has come. The inspired *Ṛṣis* (*i.e.* the leaping flames) rejoice. For the prosperity of the gods, we have made good friend.
8. Whatever the rein and the fetter of the swift steed and the head-rope and girth and the grass that has been put into his mouth—may all these be among the gods.
9. Whatever the *makṣikā* absorbs of the *kraviṣ* of *Aśva*, whatever surrounds the bright *svadhiti* and whatever sticks to the hands and nails of *śamitṛ*, may all these be among the gods.
10. Whatever unconsumed matter falls out of the interior (of Agni), whatever the smell of *kraviṣ* let the *śamitārah* (different forms of *Agni*) do the whole thing well and make the oblation into a thorough preparation (*i.e.* turn it into water).
11. Whatever of thy sacrificed body, which is being prepared by *Agni* (for the formation of water) runs wards the pole—let that not fall on the earth grass (*i.e.* let that not be wasted). That co- or the to the longing gods. may be given
12. Those (gods) who observe th rain water about to fall prepared *Vājin* (*i.e.* let it fall out. And and those who say it reeks, cloud as alms these who solicit the water of the
13. Whatever let their prayers come to us. is f observation of the trough in which the cloud rmed, whatever the regions containing the vapour, whatever the envelopers of hot vapour (or steam) and whatever the hollows and poles for (*Carūṇām*) (all of them) adorn the *Aśva* on all sides.
14. Whatever the coming down, settling down, transforming and capturing of the electricity and whatever

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



absorbed and consumed, may all thy activities be among the gods.

15. Let not the smoke-smelling *Agni* cause the (electricity) to thunder. Let the bright and redolent saucer ( like space ) shake. The gods capture that elecricity which is desirable diffused, heaved and emiting sparks.

16. Whatever covering and glittering receptacle they (the gods) supply for it (electricity or heat), all those desirable things—splitting, capturing and the electricity itself they (the gods) put under the control of the gods.

17. Who he (*Agni*) impels thee, who art hissing violently, with impetus or thrust in thy abode, I shall manage all thy (effusion) by expansion as the raw material (is managed) with electric current or heat in the sacrifices.

18. The lightning unties with thirty-four waves of the powerful ray (of the sun) related to the gods. Make the conducting paths flawless (*i.e.* sound), (and) having thundered aloud split every part of the sky.

19. There is one (force) that splits the rays of the sun and two (forces, *viz.*, negative and positive) that control it according to the proper time. Whatever conducting paths of thine do I make according to time, then *en masse* do I consign, to *Agni*.

20. Let not thy mild form make thee hot while thou art passing. Let not thunderbolt stay in thy form. Let not the hasty and gawky splitter, overlooking the flaws make the conducting paths wrongly with a flash.

21. Here, surely, thou art not extinguished nor cramped while thou art passing over to the gods by suitable paths. The two forces (of *Indra*) and the two variegated rays (of *Maruts*) are united and the might ray (of the *Aśvins*) is present at the head of the thunderer.

22. May *Vājin* (celestial rays) make the *Go* and *Aśva* rays beneficient for us, offsprings for men and (make his) affluence nourish the universe. May *Aditi* (the perfect sun) make us flawless and opulent *Aśva* (rays) secure for us (gods) a dominion.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



**Grammatical and Exegetical Notes :**

*Ṛbhukṣā'ḥ* : great. The word *Ṛbhuḥ* is derived from √*bhā dīptau* or √*bhū sattāyām* with the prefix *uru* and *ṛta* and suffix *ku* by *Mṛgayvādayaśca* (*Uṇ.* 1.38). *Uru vistīrṇaṁ bhāti, ṛtena yajñena bhāti bhavatīti vā Ṛbhuḥ. Pūrvapadasya ṛbhāvaśca nipātyate.* The word *Ṛbhukṣāḥ* is derived from *kṣayatiraiśvaryakarmā* or √*kṣi nivāsagatyoḥ. Teṣām īṣṭe iti Ṛbhukṣāḥ yadvā teṣu nivasatīti Ṛbhukṣāḥ.* The perfix is *Ṛbhu* and the suffix is '*in*' by *Upasaṇkhyāna* on *Patestha-(Uṇ.* 4.12). (See SRB. I.63.3 and *Pāṇ.* 7.1.85).

*Yāska* has enlisted this word in the synonyms of *mahat* (great) (Nigh. 3.3). The word *Ṛbhukṣāḥ* means great, because all the three *Ṛbhavaḥ* pervade the three regions, hence its literary meaning is great.

In the previous hymn, the *Ṛbhavaḥ* are said to have divided *Camasa* into four. They have fashioned horse from horse (*Aśvādaśvam*). In this hymn the *Ṛbhavaḥ* proclaim the heroic deeds of *Aśva* (rays) in the sacrifice. In the previous hymn the *Ṛbhavaḥ* also fashioned rays for the different gods. Here the mention is made of *Aśva* (rays) which is more important and belongs to heaven. Here the significance of *Aśva* in all his activities will be described. It is important to note that only the names of *Mitra, Varuṇa, Aryamā, Āyu, Indra, Ṛbhukṣāḥ* and *Maruts* are mentioned in the *mantra.* Only these gods are asked not to censure the heroic deed of the *Aśva.* According to *Sāyaṇa, Mitra* is the god of the day, *Varuṇa,* the god of the night; *Aryamā* (*i.e. Āditya*), the god of both day and night ; *Āyu* (*i.e. Vāyu*), the always moving wind (the initial *vakāra* having dropped from the word *vāyu* ; *Indra* is well known ; *Ṛbhukṣāḥ,* the dwelling place of the gods ; *i.e. Prajāpati.* Although *Sāyaṇa* has given this interpretation of the gods, yet he has not explained why only they should not censure *Aśva.*

As a matter of fact, this (RV. I.162) and the following (RV. I.163) are the only hymns which due to their misinterpretation have given rise to the later institution of horse-sacrifice.

The clue to the correct interpretation is given in the next hymn in which *Aśva* is described as having sprung from

UP State Museum, Lucknow

 CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri 

*samudra* (middle region) and *Purīṣa*(waters). He has golden horns (*Hiraṇyaśṛṅga*) and iron hoofs (*Ayaḥ pādaḥ*). This description can be no stretch of imagination, be applied to the animal *Aśva* who lives on this earth. This can only refer to a phenomenon in the heaven and middle region. It has been said that the *Ṛbhavaḥ* fashioned *Aśva* from *Aśva* which means that they fashioned the rays of the sun out of incipient rays always present in the heaven and earth (vide *Agni*) hymns RV. I.141—150).

After the formation of heaven and earth, the Sun came into being. Then waters produced. (*Cf. Ākāśād vāyuḥ, Vāyoragniḥ, Agnerāpaḥ*). The hymns of *Dīrghatamas* (RV. I.162-163) represent the stage of water-formation, otherwise called *Aśvamedha* or Horse-sacrifice. The previous stages have already been described in the earlier hymns (RV. I.140—161).

In the present *mantra* the gods have brought *Aśva* (rays) from the sun in order to produce water. They have requested *Mitra, Varuṇa* and *others* not to censure them but cooperate with them, for without their cooperation and the presence of *Aśva*, water cannot be produced. The heroic deed of *Aśva* consists in its indispensability in the formation of water. The sacrifice of *Aśva* in this hymn refers merely to the formation of water, for *Aśva* is not the horse inhabiting this earth. His identity is described in the next hymn.

*Sāyaṇa* is wrong in taking *Ṛbhukṣāḥ* as an epithet of *Indra*. As a matter of fact, *Ṛbhukṣāḥ* is used as a general term for other great gods whose cooperation is necessary in the formation of water.

*Pári-khyan* : censure; from *pari √khyā*, to censure. *Luṅ* 3rd per. plu. The *vikaraṇa sic* is replaced by *aṅ* dy *Asyativakti-khyātibhyo'ṅ* (*Pāṇ.* 3.1.52). Unaccented by *Tiṅṅatiṅaḥ* (*Pāṅ.* 8.1.28).

*Devájātasya :* produced for the gods (*Mitra, Varuṇa* and *óthers* who are connected with *Aśva*); *Caturthī tatpuruṣa. Devebhyo jātaḥ devajātaḥ tasya devajātasya.* The accent on the last syllable of the first member by *Kte ca* (*Pāṇ.* 6.2.45). The word *deva* is accented on its last syllable by *Citaḥ* (*Pāṇ.* 6.1.163) as it is derived from *√div* with *ac* by *Nandigrahi-*(*Pāṇ.* 3.1.134).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The compound qualifies *vājin*.

*Śapteḥ* : of the horse; from √*sṛp gatau*, to go; I.P. with the suffix *tip* (*auṇādika*). *Sarpati asau saptiḥ tasya sapteḥ*. Here *r* drops irregularly. (*Cf.* Gk. *sebomai, sebas*). The accent falls on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162) as the suffix *tip* is unaccented by *Anudāttau suppitau* (*Pāṇ.* 3.1.4). *Bhojadeva* derives it from √*sap samavāye* by *Sapinasivasipadibhyastip*. *Sapati saṁgrāmeṣu saha samavaiti. Gatikarmaṇo vā saptiḥ. Mādhava* from √*sap sparśe*. *Sāyaṇa* has correctly explained as *sarpaṇaśīlaḥ*.

*Vājinaḥ* : of the horse ; from *vāja* with the suffix *in* by *Ata iniṭhanau* (*Pāṇ.* 5.2.115). *Vājaḥ asti asminniti vājī*. The *vāja* is the third among the *Ṛbhus* and belongs to the heaven. The birth place of *Vāja* is the heaven (see. RV. I.163.1).

*Vidáthe* : in the sacrifice; from √*vid lābhe*, to get, acquire VI.P.*Ā*. with the suffix *atha* by *Ruvidibhyāṁ ṅit* (*Uṇ.* 3.119). *Vidyate labhyate yatra iti vidathaḥ tasmin vidathe*, 'the place where *Aśva* is received, *i.e.* the sacrificing place'. The accent on the first syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

It is used for *Ajaḥ*. It is shown in (RV. I.139.4) that *Aja* is light and *Aśva* is heat. These belong to *Pūṣan*. *Pūṣan* is the sun, the store-house of the *heat* and *light*. Here in the context of *Aśva, Aja* is mentioned as both are the properties of the sun. As *Aja* is the light, it comes directly (*Suprāṅ*) from the sun.

*Nirṇíjā* : brilliance; from *nir* √*nij*, to wash off, cleanse, with the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). The accent on the radical syllable by *Gati*-(*Pāṇ.* 6.2.139) and *Dhātoḥ*. (*Pāṇ.* 6.1.162).

*Yāska* has enlisted it in the synonyms of 'form' (Nigh. 3.7).

*Rékṇasā* : inherited possession, any property or valuable object, wealth, gold. From √*ric virecane*, to leave, empty, evacuate, give up; VII.P.*Ā*. (*Cf.* Zd. *ric;* Gk. *leipu, loipos;* Lat. *linquo, licet;* Lith. *likti*; Goth. *leihwen*; Ang. Sax. *lion*; Eng. *loan, lend;* Germ. *lihan, leihan*; with *asun* by *Ricerdhane ghicca* (*Uṇ.* 4.199). *C* in *ric* is changed into *k* by *Cajoḥ ku ghiṇyatoḥ* (*Pāṇ*, 7.3.52). The initial radical syllable is accented by *Ñni-* (*Pāṇ*, 6.1.197).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Yāska* has enlisted in the synonyms of wealth (Nigh. 2.10). He has also explained it as '*Ricyate prayataḥ* (Nir. 3.2).

The word *nirṇik* is used as the adj. of *Rekṇas* which means shining property. The horse (rays) of the sun are comprised of shining properties.

*Gṛbhītā'm :* caught; from √*grah upādāne*, to take away; IX.P.*Ā*. (*Cf*, Zd. *gerep*, *geurv*; Goth. *greipa*; Germ. *greife*; Lith. *grebju*; Slav. *grablju;* Hib. *grabaim*, 'I devour, stop) with the suffix *kta*. *H* is changed into *bh* by *Hṛgrahorbhaśchandasi* (*Bhāṣya Vā. Pāṇ.* 8.2.32). *Samprasāraṇa* by *Grahijyā*-(*Pāṅ.* 6.1.16); *pūrvarūpa* by *Samprasāraṇācca* (*Pāṇ.* 6.1.108); the augment '*iṭ*' by *Graho'liṭi dīrghaḥ* (*Pāṇ.* 7.2.37). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

It is to be noted here that *Aśva* is enveloped in his shining properties and brings the oblation or raw materials in his mouth and the gods received him.

*Náyanti :* receive, get, acquire; from √*nī prāpaṇe*.

*Súprāṅ* : going straight forward, advancing. *Susthu prakarṣeṇa añcati asau suprāṅ*, 'one that goes straight forward, or advances'. The accent on *su* by *Tatpuruṣe*-(*Pāṇ.* 6.2.2).

*Mémyat* : from √*mā*, to make sound; III.P. (see. M.W. also). The suffix *yaṅ* by *Dhātorekāco*-(*Pāṇ.* 3.1.22); *yaṅ* drops by *Yaṅo'ci ca* (*Pāṇ.* 2.4.74); *mā* into *mī* by *Ghumāsthāgāpājahātīsāṁ hali* (*Pāṇ.* 6.4.66); *guṇa* in *abhyāsa* by *Guṇo yaṅlukoḥ* (*Pāṇ.* 7.4.82). *Memī* takes *dhātusaṇjñā* by *Sanādyantā dhātavaḥ* (*Pāṇ.* 3.1.32); *Śatṛ* by *Laṭaḥ śatṛśānacau*-(*Pāṇ.* 3.2.124). *Yaṇ* by *Eranekāco*-(*Pāṇ.* 6.4.82). The accent on the initial radical syllable by *Abhyastānāmādiḥ* (*Pāṇ.* 6.1.189).

*Pā'thaḥ* : food, material for consumption ; from √*pā pāne* ; II.P. with the suffix *asun* by *Anne ca* (*Uṇ.* 4.205), *Pāti rakṣati iti pāthaḥ annam*, 'one that protects'.

The *Aja* is received as material for consumption by *Indra* and *Pūṣan* (for the formation of water). Light and heat come to the middle region and are changed into electricity. Thus *Aja* is the food of *Indra*. But why *Pūṣan* is also mentioned ? *Sāyaṇa* explain *Pūṣan* as "*Pūṣā poṣako devo Agni*" *Pūṣan* is the god of the heaven but here *Pūṣan* seems to be in the middle region, where the cloud is to be formed. So *Pūṣan*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



seems to be *Agni* which transforms into electricity.

*Chā'gaḥ* : light ; form √*chā chedane*, to cut, pierce; IV.P. with the suffix *gan* by *Chāpūkhadibhyaḥ kit* (*Uṇ.* 1.184). *Chayati chinatti asau chāgaḥ*. The accent on the radical syllable by *Ñni* (*Pāṇ.* 5.1.197). (*Cf.* Gk. *skazo*, a he-goat).

Light is called *chāgaḥ* because it pierces or passes through atmospheric starta.

*Viśvádevyaḥ* : dear to all gods or desired by all gods. According to the accent the compound is B.V. and may be dissolve as '*Viśve devyāḥ yasmin saḥ viśvadevyaḥ*, 'that which contains all things (*viśve*) desired by gods (*devyaḥ*). But the sense appears to be as we have translated it because the light is desired by the gods for the creation of water. The accent on the last syllable of the first member of the comp. by *Bahuvrīhau viśvaṁ saṇjñāyām* (*Pāṇ.* 6.2.106). The word *devya* is derived from *deva* with the suffix *yat* by *Tadarhati* (*Pāṇ.* 5.1.63) *Devam arhati iti devyaḥ*.

As a matter of fact, light stands for rays which possess both light and heat.

*Puroḷā'śam* : here refers to *chāgaḥ*, *i.e.* light. From √*dāś dāne*, to offer, to send forth ; with the prefix *puras* and the suffix *ṇvin* by *Mantre śvetavaha-ukthaśas-puruḍāśo ṇvin* (*Pāṇ.* 3.2.71). *Puro dāśante enaṁ puroḍāḥ taṁ puroḍāśam*. The accent on the radical syllable by *Ñni*-(*Pāṇ.* 6.1.197).

Light is *puroḍāśa* because it is sent forward.

*Saušravasā'ya* : for rapid flowing ; *Karm. tatpuruṣa* comp. *Su śobhanaṁ śravaḥ* (stream) *iti sušravaḥ. Sušravasaḥ idaṁ saušravasaḥ tasmai saušravasāya*, the suffix *aṇ* by *Tasyedam* (*Pāṇ.* 4.3.120). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Haviṣyam* : fit for offering ; from *haviḥ* with the suffix *yat* by *Tadarhati* (*Pāṇ.* 5.1.63). *Havirarhati iti haviṣyam*. The *svarita* accent on the suffix by *Titsvaritam* (*Pāṇ.* 6.1.185).

*Devayā'nam* : received by the gods ; *devaiḥ yīyate prāpyate yat tad devayānaṁ haviṣyam*. From √*yā prāpaṇe*, to lead ; II.P. with the prefix *deva* and the suffix *lyuṭ* by *Karaṇādhikaraṇayoś ca* (*Pāṇ.* 3.3.117). The accent on the radical syllable by *Gati*-(*Pāṇ.* 6.2.139) and *Liti* (*Pāṇ.* 6.1.193).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The oblation in the form of light is received by the gods in the middle region.

*Tríḥ* : thrice ; from *tri* with the suffix *suc* by *Dvitricaturbhyaḥ suc* (*Pāṇ.* 5.4.18).

*Mā'nuṣāḥ* : the rays of the sun ; from *Manu* with the suffix *añ* by *Manorjātau-*(*Pāṇ.* 4.1.161). The accent on the initial syllable of *Manu* by *Ñni-*(*Pāṇ.* 7.1.197).

*Manu* is the sun and the offsprings, *i.e.* rays are *mānuṣāḥ.*

*Prativedáyan* : announcing ; from *prati* √*vid jñāne* with *ṇic* and *śatṛ*. The accent on *ṇic* as *śatṛ* after *śap* is unaccented by *Tāsye-*(*Pāṇ.* 6.1.186).

*Ṛtuśáḥ* : according to the seasons or time ; from *ṛtu* with the suffix *śas* by *Saṇkhaikavacanācca-*(*Pāṇ.* 5.4.43). *Ṛtau ṛtau nayanti iti ṛtuśaḥ nayanti.* The suffix is accented by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Hótā* : invoker, sacrificer; from √*hu dānādānayoḥ*, to offer or present an oblation ; or √*hve*, to call, *sparddhāyāṁ śabde ca*; with the suffix *tṛn* by *Naptṛ-*(*Uṇ.* 2.96). *Juhoti āhvayate iti hotā.* (*Cf.* Gk. *khu* in *Kheo* for *KheFo, Khulos, Khumos* ; Lat. *futis,* 'water-pot'). The accent on the radical syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Adhvaryúḥ* : the minister of the rite or dynamic force ; from √*yā prāpaṇe,* to get, acquire ; II.P. with the suffix *ka* and the preffix *adhvara* by *Mṛgava-*(*Uṇ.* 1.37). *Adhvaram yajñaṁ yāti prāpnoti iti adhvaryuḥ. Ā* in *yā* drops by *Āto lopa iṭi ca* (*Pāṇ.* 6.4.64). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Yāska* has derived it from *adhvara-*√*yu* ; *adhi-*√*i* with *yu* (see. *Adhvaryuḥ. Adhvaryuradhvarayuḥ. Adhvaraṁ yunakti. Adhvarasya netā. Adhvaraṁ kāmayate iti vā. Api vādhīyāne yurupabandhaḥ. Adhvara iti yajñanāma. Dhvaratir-hiṇsākarmā, Tatpratiṣedhaḥ* (Nir. 1.8). "The *Adhvaryu* is so called because he institutes an *adhvara*; any officiating priest ; a priest of a particular class (as distinguished from the *Hotṛ*, the *Udagātṛ* and the *Brahmā* classes). The *Adhvaryu* priests had to measure the grounds, to build the alter, to prepare the sacrificial vessels, to fetch wood and water, to light the fire, to bring the animal and immolate it ; whilst engaged in their

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



duties, they had to repeat the hymns of the *Yajurveda.* (M.W. p. 24).

This above-mentioned description of the different priests belongs to the rituals but as a matter of fact *Agni* is *Hotā, Adhvaryu, Udagātā* and *Brahmā.* (see.

*Tvám adhvaryúrutá hótāsi pūrvyáḥ*
*praśāstā́ pótā janúṣā puróhitaḥ.*
*Víśvā vidvā́n ā́rtvíjyā dhīra puṣyasy*
*ágne sakhyé mā́ riṣāmā vayáṁ táva.*

(RV. I.94.6).

Although *Agni* has multifarious functions yet generally he is described as *Hotṛ* and the wind is described as *Adhvaryu.* (see.

1. *Ayaṁ vai vāyuryo ayaṁ pavate eṣa vā idaṁ sarvaṁ vivinakti yadidaṁ kiñca vivicyate*-Ś.B. 1.1.4.22.
2. *Vāyurvā agneḥ svo mahimā—Kau.* B. 3.3.
3. *Vāyuradhvaryuḥ*—Go.B.Pu. 1.3.
4. *Vāyurvā adhvaryuḥ*—Go.B.Pu. 2.24.

Therefore, in the present *mantra, Vāyu* is represented by the word *Adhvaryu* who is dynamic force in the formation of water.

*Āvayāḥ* : the youthful one, *i.e.* fresh, active, B.V. Comp. *Āsamantād vayāḥ yasya sa āvayāḥ.* The accent on the first member of the comp.

This word *Āvayāḥ* (in the voc.) is used for *Indra* (electricity). (See. RV. VII. 45.38). The verbal form '*āvayai*' is also used for *Indra* (RV. X.113.8). Here the word '*Āvayāḥ*' represents the god *Indra* or the fresh electric energy.

*Agnimindháḥ* : the kindler of the fire. *Indhanam indhaḥ bhāve ghañ. Agnerindhaḥ agnimindhaḥ ;* the augment *muṁ* by *Bhrāṣṭrāgnayorindher muṁ vaktavyaḥ* (*Vā-Pāṇ,* 6.3.70). The accent on the last syllable by *Samāsasya* (*Pāṇ.* 6.1.223). In RV. and elsewhere this word is used for *Dadhyaṅ* (see. Notes on *Dadhyaṅ* on RV. I.139.9).

*Grāvagrābháḥ* : one who handles the *soma* stones (M.W. p. 374) ; one who seizes or makes the cloud ; *Grāvṇaḥ meghān gṛhṇāti iti grāvagrābhaḥ.* From √*grah upādāne,* to catch, to seize ; IX.P. with the prefix *grāva* and the suffix *aṇ* by *Karmaṇ-*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*yaṇ* (*Pāṇ.* 3.2.1). *H* is changed into *bh* by *Hṛgrahorbhaśchandasi.* The accent on the last syllable of the second member of the comp. by *Gati-*(*Pāṇ.* 6.2.139*)* and *Ādyudāttaśca* (*Pāṇ.* 3.1.3). The word *grāvan* is enlisted by *Yāska* in the synonyms of *megha* (cloud) (Nigh. 1.10). He has derived it from √*han ;* √*gṝ* ; √*grah* (*Crāvāṇo hantervā gṛṇātervā gṛhṇātervā (*Nir. 9.8).

Now '*grāvagrābha* 'refers to the aforesaid gods (*Agni and* others).

*Súvipraḥ* : good sage, wise, intelligent. *Śobhanaḥ vipraḥ suvipraḥ.* The accent on the first syllable of the first member of the comp. by *Tatpuruṣe-*(*Pāṇ.* 6.2.2).

Here *suvipra* is the *śaṇstā,* (one that directs, *i.e.* directive energy). This word *suvipra* occurs once only here. *Vipra* is a state which has to be acquired (for the proper performance of the act). *Priyamedha* is said to have acquired the state of *Vipra.* Generally *Vipra* occurs in the context of *Agni,* when he rises to the requisite degree of heat necessary for a certain phenomenon is called *Vipra.* But here the word *suvipra* refers to *Bṛhaspati. Bṛhaspati* was the priest of the gods. (See.

*Devaśrútaṁ vṛṣṭivánim rárāṇo*
*bṛ'haspátirvā'cam asmā ayacchat.*

(RV. X.98.7).

*Devaśrutaṁ devā enaṁ sṛṇvanti* (*vṛṣṭivanim*) *vṛṣṭiyācinaṁ rarāṇo rātrirabhyastaḥ. Bṛhaspatir brahmā āsīt. So asmai vācam ayacchat* (Nir. 2.12).

*Bṛhaspati* is a form of violent *Agni.* (See. Notes on *Bṛhaspati* on RV. I.139.10). When starting from the sun, *Bṛhaspati* is very violent and produces sound, and therefore, rightly called *śáṇstā. Sāyaṇa* has also explained *suvipra* as *Brahmā* (SRB. X 71.11).

*Svárańkṛtena* : well arranged or furnished. From √*kṛ karaṇe* to do ; VI.P. with the prefix *aram* and the suffix *kta.* (*Cf. alam* and Gk. *ara*). The root with *aram* means to prepare (M.W.P. 87), to furnish and *araṅkṛta* means prepared, furnished, made. *Su śobhanam araṅkṛtaṁ tena araṅkṛtena,* 'well prepared or furnished. The accent on the first member of the comp. by *Tatpuruṣe-*(*Pāṇ.* 6.2.2).

*Sviṣṭena* : well performed ; from √*yaj* to perform ; I.P.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



with *kta*. *Samprasāraṇa* by *Vacisvapiyajādīnāṁ kiti* (*Pāṇ.* 6.1.15). *J* is changed inti *ṣ* by *Vraścabhrasja*-(*Pāṇ.* 8 2. 6). *Śobhanam iṣṭaṁ sviṣṭaṁ tena sviṣṭena*, 'well conducted'. The accent on the first member of the comp. by *Tatpuruṣe*-(*Pāṇ.* 6.2.2).

*Vakṣáṇāḥ* : streams, rivers ; from :

I. √*vakṣ roṣe*, to grow, swell, be strong or powerful ; RV. to be angry, I.P. (*Cf.* Gk. *aexo, anxano* ; Lith. *augti* : Goth. *wahsjan* ; Germ. *washan, wachsen* ; Angl. Sax. *weaxan* ; Eng. *wax*). with the suffix *yuc* by *Krudhamaṇḍārthebhyaśca* (*Pāṇ.* 3.2.151). *Vakṣanti krudhyanti iva hi tāḥ varṣāsamaye vegena gacchantyaḥ.*

II. √*vah prāpaṇe*, to carry, to flow ; RV. (*Cf.* Gk. *Okhas* for *Fokhos, okheomai* ; Lat. *vehere, vehiculum ;* Slav. *verti* ; Lith. *vezti* ; Goth. *gaurgan ;* Germ. *wegan, bewegan* ; Eng. *weigh*) with *yuc* by *Yuc bahulam* (*Uṇ.* 2.74), The augment *ṣuk*. *Svayaṁ pravahanti hi tāḥ.*

III. *Vakṣatiḥ prāptikarmaṇaḥ syāt—iti Mādhavaḥ. Prāpyate hi tāḥ prāṇibhiḥ prāpnuvanti vā samudraṁ nimnaṁ vā.*

*Yāska* has enlisted it in the synonyms of *nadī* (river) (Nigh. 1.13). When the cloud is formed, it pours down on the earth and the rivers flow in full swing. It is clear that in this *mantra*, some of the gods who are engaged to form the water in the cloud, are ennumerated.

*Āpṛṇadhvam* : replenish, fill. From √*pṛṇ prāṇanc*, to fill ; VI.P. (*Ā.* in RV.) *Loṭ*. 2nd per. plu. The gods are involved to fill the rivers by producing water in the cloud and pouring it down on the earth.

*Yūpavraskā'ḥ* : chiselers of the post. From √*vraśc chedane* to cut down or off or asunder or above ; VI.P. with the suffix *aṇ* by *Karmaṇyaṇ* (*Pāṇ.* 3.2.1). *Rūpaṁ vṛścati iti yūpavraskaḥ te yūpavraskāḥ. Chāndastvāt aṁhalādāvapi kutvam* by *Coḥ kuḥ* (*Pāṇ.* 8.2.30). The accent on the last syllable of the second member of the comp. by *Gati*-(*Pāṇ.* 6.2.139) and *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Svāmī Dayānanda* dissolves this comp. as *Caturthī Tatpuruṣa* and *Sāyaṇa Ṣaṣṭhī Tatpuruṣa* but in both cases the accent and meaning are the same. The word *yūpa* is derived from √*yu*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*miśraṇāmiśraṇayoḥ,* to unite, attach, harness, RV., II.P. (Veda also *Ā. Yute*) with the suffix *pa* by *Kuyubyāṁ ca* (*Uṇ.* 3.27). *Yauti miśrayati iti yūpaḥ,* 'one that mingles'. The accent on the suffix syllable by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

According to the *Devatā-sucī* of *Ṛgveda Saṁhitā* Vol. V. (Indices published by V.S.M. Poona, the deity of (RV. I.36.13, 44; III.8.1-5; III.8. 6, 7, 9, 10; III.8. 11; III.8.8) is *Yūpa, Sāyaṇa* has also taken *Yūpa* as the deity and has always mentioned it as *Agni* also. It is rather surprising that in all the hymns, of which *Yūpa* is the deity, mentioning of *Yūpa* does not occur in any *mantra. Sāyaṇa* has quoted the authority of the *Ā.Ś. Sū.* to corroborate the statement that *Yūpa* is the deity of all such hymns. It appears that relying on the maxim '*Anarthakā hi mantrāḥ*', *Ā.Ś.Sū.* arbitrarily assigned these hymns to *Yūpa.* As a matter of fact, all the *Śrauta Sūtras* have consistently distorted the meaning of the *mantras* in order to adjust them into thier preconceived ideas of sacrifice. It may be noted that in these *mantras Vanaspati* is always mentioned. Even at the time of *Yāska,* there was difference of opinion as regards the significance of *Yūpa.* (See.

*Tatko vanaspatiḥ. Yūpaḥ iti Kāṭṭhakyaḥ. Agniriti Śākapūṇiḥ. Tasyaiṣāparā bhavati.*

*Añjánti tvā'm adhvaré devayánto*
*vánaspate mádhunā daívyena.*
*Yádūrdhvástiṣṭhā dráviṇehá dhattād*
*yádvā kṣáyo mātúrasyā' upásthe.*

(RV. III.8.1)

The word *yūpa* is used in RV. for five times (RV. I.51.14; 162, 6; 162.6; IV.33.3; V.2.7). In (RV. I.51.14 and IV.33.3) only for comparison and here (RV. I.162.6) it occurs in compound. Its independent mention is found only in the following *mantra* :

*Śúnaścicchépaṁ níditaṁ sahásrād*
*yū'pādamuñco áśamiṣṭa hí ṣáḥ*
*Evā'smádagne ví mumugdhi pā'śān*
*hótaścikitva ihá tū' niṣádya.*

(RV. V.2.7)

Here *Agni* is *hotā* and is said to have freed *Sunaḥ-śepa* from a thousand poles. Here the metre is *Triṣṭup,* therefore *Agni*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


belongs to the middle region. Consequently *Śunaḥ-śepa* also should be in the middle region. In *mantra* 9 of the same hymn *Agni* is asked to destroy the demon (*i.e.* darkness) with his sharp horns (*i.e.* bright flames). (see. RV. 5 2.9*)*. Here *śṛṅga* is the same thing as *yūpa* in the seventh *mantra*.

The poles are possessed of *Caṣāla* and *Svaru* (RV. III.8.10). Here the word *'pṛthivī* (denotes the middle region (*vide* Nigh. 1.3). This may even be inferred from the interpretation of *Sāyaṇa* who places the poles in the middle region (SRB. III. 8.10). Although he does not explain *pṛthivī* as referring to the middle region. Further *Sāyaṇa's* explanation of *Svaru* also supports the view that *Yūpas* are in the middle region (see.

*Haṇsā' iva śreṇiśó yátānā'ḥ*
*śukrā' vásānāḥ sváravo na ā'guḥ.*
*Unnīyámānāḥ kavíbhiḥ purástād*
*devā' devā'nāmápi yanti pā'thaḥ.*
(RV. III.8.9)

Here *Sāyaṇa's* posts are luminous and in the middle region. (SRB.)

From the above, it is abundantly clear that the *Yūpas* (poles) are luminous and are not on the earth but are in the middle region. These are, therefore, the rays of the sun. They are said to be chiselled by *Agni, Vāyu, Maruts* etc. as described in the (RV. I.162.1, 5, 6*)*, who are *Yūpavraskāḥ*. Their action of chiselling only signifies their manipulation of the rays in the formation of the cloud.

*Yūpavāhā'ḥ* : the bearers of the poles, *i.e.* conveyers of the rays. *Yūpān vahanti te yūpavāhāḥ*. From √*vah prāpaṇe*, to carry; bear; with the suffix *aṇ* by *Karmaṇyaṇ* (*Pāṇ.* 3.2.1). The accent on the last syllable of the second member of the comp. by *Gati-(Pāṇ.* 6 2.139) and *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Caṣā'lam* : a ring on the top of the pole; from √*caṣ bhakṣaṇe*, to eat; I.P.*Ā.* with the suffix *āla* by *Sānasivaraṇasi-(Uṇ.* 4.107). *Caṣati bhakṣayati iti caṣālaḥ*. As *Yūpa* is nothing else but rays, *caṣāla* may therefore indicate the state of the rays surcharged with electricity or heat at the time of formation of the cloud. *Caṣāla* also means the snout of a hog. In Mait. S. (I.6.3) the body of *Prajāpati* (*i.e.* waters*)* is said to be of the

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


size of the snout of a hog in the beginning. Therefore *caṣāla* is the volume of water formed at the top of electric pole, equal in size to the snout of a hog. Otherwise the mention of *Caṣāla* in the middle region would be meaningless.

*Pácanam* : vessel ; from √*pac pāke*, to cook. I.P. with the suffix *lyuṭ* by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). *Pacyate asminniti pacanam*, in which (something) is cooked. The accent on the radical syllable by *Liti* (*Pāṇ.* 6.1.193).

Here *pacana* means the place where water is generated by the combination of Oxygen and Hydrogen.

*Abhígūrtiḥ* : song of praise ; from *abhi* √*gṝ*, to praise ; IX.P.*Ā*. with the suffix *ktin* in *bhāva* by *Striyāṁ ktin* (*Pāṇ.* 3.3.94). *Abhitaḥ garaṇaṁ abhigūrtiḥ*. The accent on the last syllable of the first member of the comp. by *Tādau ca niti kṛtyatau* (*Pāṇ.* 6.2.50) and *Nipātā ādyudāttāḥ*, (Ph.S.) *Upasargāścābhivarjam* (Ph.S.) and *Gatiśca* (*Pāṇ.* 1.4.60).

*Invatu* : to impel, invigorate ; from √*inv*. I.P. *Loṭ* 3rd per sing.

The song of praise (*abhigūrtiḥ*) of the gods other than those mentioned in the first *mantra* invigorate us (*i.e. Mitra* and *Varuṇa* and *others* engaged in the formation of water).

*Sumát* : himself (*Sumat svayamityarthaḥ*—Nir. 6.22).

*Adhāyi* : to be granted ; from √*dhā dhāraṇapoṣaṇayoḥ* to sustain, nourish, grant. *Luṅ* pass. 3rd per sing. *Ciṇ* by *Ciṇbhāvakarmanoḥ* (*Pāṇ.* 3.1.66). The augment *yuk* by *Āto yukciṇkṛtoḥ* (*Pāṇ.* 7.3.23), the suffix *ta* 3rd per sing. disappears by *Ciṇo luk* (*Pāṇ.* 6.4.104). Unaccented by *Tiṅñatiṅaḥ* (*Pāṇ.* 8.1.28).

*Vītáprṣṭhaḥ* : with bright back. B.V. Comp. *Vītaḥ kāntaḥ prṣṭhaḥ yasya saḥ vītaprṣṭhaḥ*. The accent on the last syllable of the first member of the comp. by *Bahuvrīhau prakṛtyā pūrvapadam* (*Pāṇ.* 6.2.1).

*Sāyaṇa* explains it as *Vītaprṣṭhaḥ sādhupoṣaṇena prāptapaścād bhāgaḥ kāntaprṣṭho vā*. M.W. explains 'straight backed' (as a horse). But the word *vīta* is derived from √*vī gati-vyāptiprajana-kānti-asana-khādaneṣu*, to go, approach ; II.P. with *kta*. and here in the context of *Aśva* (rays) the comp. denotes the rays which are coming from the sun towards the middle

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



region. These rays are very bright and violent, so they are called to be bright backed.

*Víprāḥ* : leaping ; from √*vep* to tremble, to move.

*Ṛ'ṣayaḥ* : here it refers to the flames of *Agni* as *vipra*.

*Madanti* : rejoice ; from √*mad harṣaglepanayoḥ*, to rejoice.

*Subándhum* : closely connected, good friend. *Suṣṭhu śobhanaṁ badhnāti iti subandhuḥ taṁ subandhum.* From *su*-√*bandh* to connect, bind ; IX.P. with the suffix *u* by *Śṛsvṛ*-(*Uṇ.* 1.10). As the suffix is *nit* by the *sūtra* itself, so the radical syllable is accented by *Ñni*-(*Pāṇ.* 6.1.197). In the comp. the accent remains on the same by *Gati*-(*Pāṇ.* 6.2.139).

*Sandā'nam* : fetter. *Samyag avacchedakaṁ bandhakaṁ pādabandhanam iti saṇḍānam.* From *sam* √*do bandhane* with the suffix *lyuṭ* by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). The accent on the initial syllable of the second member by *Gati*-(*Pāṇ.* 6.2.139) and *Liti* (*Pāṇ.* 6.1.193).

*Śīrṣaṇyā* : being round the head. From *śiras* with the suffix *yat* by *Bhaveśchandasi* (*Pāṇ.* 4.4.110). *Śirasi bhavā baddhā rajjuḥ iti śirṣaṇyā rajjuḥ.* The word *śiras* is substituted by *śīrṣan* by *Ye ca taddhite* (*Pāṇ.* 6.1.61). The *svarita* accent on the suffix by *Titsvaritam* (*Pāṇ.* 6.1.185).

*Sárvā* : all (Ved. Nom. plu.). *Śi* drops by *Śeśchandasi bahulam* (*Pāṇ.* 6.1.70).

*Tā'* : Vedic Plu. those. *Śi* drops by *Śeśchandasi bahulam* (*Pāṇ.* 6.1.70).

*Kravíṣaḥ* : raw flesh, elemental matter ; from √*kru hiṇsāyām* ; with the suffix *iṣi* by *Upasaṇkhyāna* on (*Uṇ.* 2.101) *tatsvaraśceti vimṛśyam* (V.B.P.S.S.III., p. 1180). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3). (*Cf.* Gk. *kreas* ; Lat. *cruor, cruentus, crudus, caro* : Lith. *kranja-s, blood* : Russ. *krovj* ; Hib. *crue* ; Old Germ. *hreo*).

The idea conveyed by the words *kraviṣaḥ, makṣikā, svadhitau, śamituḥ, āmasya kraviṣaḥ, sṛtapākam, agninā pacyamānāt* etc. in this hymn leads one to suppose that a horse was sacrificed and its flesh offered as oblation in the sacrificial fire. It should be noted that the flesh and strappings, fetters etc. of the horse are said to be among the gods, *i.e.* should belong to the gods and to none else.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



One thing that strikes the reader is that there are only six or seven *mantras* in this hymn that are in this strain. Otherwise in the remaining part of the hymn and in the next hymn (RV. I.163) there is nothing to indicate that there is any reference to the terrestrial animal called horse. These six or seven *mantras* have led the people to believe that there existed the institution of horse-sacrifice in which a horse was cut. As a matter of fact (Ś.*B.* 10.6.41) gives the true interpretation of the horse sacrifice. (see.

*"Uṣā vā aśvasya medhyasya śiraḥ. Sūryaścakṣur vātaḥ prāṇo vyāttam agnir vaiśvānaraḥ saṁvatsara ātmā aśvasya medhyasya dyauspṛṣṭham antarikṣam udaraṁ pṛthivī pājasyan diśaḥ pārśve avāntaradiśaḥ parśave ṛtavo aṅgāni māsāścārddhamāsāśca parvāṇyahorātrāṇi pratiṣṭhā nakṣatrāṇyasthīni nabho māṁsāny ūvadhyaṁ sikatāḥ sindhavo gudā yakṛcca klomānaśca parvatā oṣadhayaśca vanaspatayaśca lomāny udyan pūrvārddho nimlocajaṅghanārddho yadvijṛmbhatetad vidyotate yad vidhūnate tatstanayati yanmehati tad varṣati vāgeva asya vagaharvā aśvam purastānmahimānvajāyata tasya pūrve samudre yonī rātrirenam paścān mahimā anvajāyata tasyāpare samudre yoniretau vā aśvaṁ mahimānāvabhitaḥ saṁbabhuvatur hayo bhūtvā devān avahat vājī gandharvān arvāsurān aśvo manuṣyantsamudra evāsya bandhuḥ samudro yonih* Ś.*B.* 10.6.4.I). The dawn; verily, is the head of the sacrificial horse, the sun the eye, the wind the breath, the open mouth the *Vaiśvānara* fire; the year is the body of the sacrificial horse, the sky is the back, the atmosphere is the belly, the earth the hoof, the quarters the sides, the intermediate quarters the ribs, the seasons the limbs, the months and the half-months the joints, days and nights the feet, the stars the bones, the clouds the flesh, the food in the stomach is the sand, the rivers are the blood-vessels, the liver and the lungs are the mountains, the herbs and the trees are the hair. The rising (sun) is the forepart, the setting (sun) the hind part, when he yawns then it lightens, when he shakes himself, it thunders, when he urinates then it rains, voice, indeed, is his voice. The greatness of horse first as the day which origin was in the first sea, *viz.* heaven and then after the day, the greatness of

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



of the horse was night, which origin was the next sea. *i.e.* earth. They were the two greatness of horse, who were on his all sides. Becoming a *haya* (steed) he carried the gods, as a *vājī* (stallion) the *gandharvas*, as a *arvā* (runner) the demons, as a *aśva* men (the rays of the sun). The sea, indeed is his (*bandhu*) relative, the sea is his source'. '*Cf. Yo vā aśvasya medhyasya śiro śīrṣanvān medhyo bhavati—Aśvasya yoniḥ samudra (bandhu) T S.* 7.5.25).

In this connection some verses from RV. and VS. should also be noted.

The birth place of the horse is either the middle region or waters, or heaven (see. RV. I.163.1; VS. 11.I2.20; 23; 40, 39, 42, 41, 43, 44, 15, 17).

As a matter of fact, *Aśva* is not an animal but the one that was fashioned by the *Ṛbhus* from *Aśva* (*i.e.* rays) (*Cf. Aśvād-aśvam*). After the formation of *Hiraṇyagarbha*, the *Ṛbhus* divided the heaven and the earth. They also divided the *Camasa* (*Hiraṇyagarbha*) into four parts (heaven, earth, sun and moon). In these four parts there were four kinds of rays (*Aśva*). (*Cf.* VS. 23.2, 4). Here (VS. 23.2) *tvā* refers to *Aśva* whose greatness is present in the sun, in the *Saṁvatsara*, night, earth, *Agni*, etc. There is no injunction in the Vedic texts for the actual cutting of the horse into pieces—nor even in the present hymn (RV. I.162). The natural phenomena are described in the terms of an earthly horse and his limbs. It is a natural practice of the poets to describe natural phenomena in terms of earthly objects and vice versa. Unfortunately this comparison led to the later institution of horse-sacrific evolved by those who failed to appreciate the simile and the spirit of the poets. There arose a school who refused to delve deep into the real significance of the *mantras* and proclaimed that they have no sense and that they are meant only for performing sacrifices (*Cf. Anarthakā hi mantrāḥ bhavanti. Sarve mantrāḥ yajñārthaṁ pravṛttāḥ*). This tradition continued for so long during the ages it became impossible to eradicate it. That is the reason why even the scholars cannot extricate from the sacrificial bias. We draw the attention of all the scholars to some crucial *mantras* in the hymn of *Dīrghatamas* (RV. I.164)

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



in which *Gauḥ* (cow) is said to be the rays and *Pitaraḥ* to denote *Agni*. The Veda itself says :

*'Kavīyámānaḥ ká ihá právocad divám mánaḥ kúto ádhi prájātam'* (RV. I.164.18) who is there on the earth claiming himself to be a poet, who can explain this ? Whence is born such a divine mind ?

Now as regards the word *kraviṣ* which is usually translated as *'āmaṁ māṇsam*, (raw flesh), we refer to the word *'māṇsa'* which means a 'cloud' *(Cf.* RV. I.161.10). Therefore *kraviṣ* must denote the early stage of cloud-formation. In this connection the gradual evolution of the universe, is also to be considered. (*i.e. Ākāśād vāyuḥ, vāyoragniḥ, agnerāpaḥ, Adbhyaḥ pṛthivī, pṛthivyāḥ oṣadhayaḥ* etc.). This shows that waters (*āpaḥ*) came into being after the birth of *Agni* (*Aśva*). These waters fell on this earth for thousands of years and created the ocean. This phenomenon of primeval cloud is explained in the Veda by the allegory of horse-sacrifice.

Now, this raises the question of the interpretation of *Makṣikā* which is said to have eaten the *kraviṣ*. The answer is quite easy. *Makṣikā* is the dust particle, which absorb the *kraviṣ i.e.* on which the initial vapour formed by the combination of Hydrogen and Oxygen settles to form the cloud. This is further supported by the following *mantra* in which the word *makṣikā* occurs for only the second time. (see.

*Utá syā' vāṁ mádhuman mákṣikārapan*
*máde sómasyauśijó huvanyati.*
*Yuvám dadhīcó mána ā' vivāsatho*
*'thā śíraḥ práti vāṁ áśvyaṁ vadat.*
(RV. I.119.9)

Here the *makṣikā* is said to hum moisture fully intoxicated with *Soma i.e.* water.

*Máṣikā* : (dust) particle. From √*maś śabde roṣakṛte ca*, to hum, buzz, make a noise, I.P. with the suffix *sikan* by *Hanimaśibhyāṁ sikan* (*Uṇ.* 4.154). *Maśati śabdayati roṣaṁ karoti vā sā makṣikā*. The accent on the initial syllable by *Ñni* (*Pāṇ.* 6.1.197). It may also be derived from √*makṣ* (*Cf. marks*, to collect, heap ; with the suffix *ghañ* by *Bhāve* (*Pāṇ.* 3.3.18). *Makṣati asau makṣā saṇjñā cet makṣikā*, the *taddhita kan* by

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Saṉjñāyāṁ kan* (*Pāṇ.* 5.3.87). This *kan* suffix means (*hrasvatvahetukā yā saṉjñā tasyāṁ gamyamānāyāṁ kan pratyayo bhavati. Kan* suffix takes place when diminutiveness of some object is to be denoted). *A* in *makṣa* is replaced by *i* by *Pratyayasthātkāt*-(*Pāṇ.* 7.3.44). The accent on the initial syllable by *Ñni*-(*Pāṇ.* 6.1.197).

Most probably this *makṣā* (particle) is one of the forms of *Maruts* which are born from (*Rudra*) *Agni*. So *Marutaḥ* are *brājradṛṣṭayaḥ*. These (dust) particles are cosmic rays on which Oxygen and Hydrogen are combind to form water in the beginning. Being born of *Rudra*, the *Maruts* are a form of *Agni* and in the Veda they have nothing in common with the wind. They are cosmic rays hence called dust particles of the shape of *makṣikā*, 'one that collects or heaps'. The dust particles attract Hydrogen and Oxygen to combine them and turn them into water.

*Ā'śa*: pervaded, ate, absorbed. From √*aś vyāptau*, V.P. and √*aś bhojane*, IX.P. *Liṭ* 3rd per. sing. Reduplication by *Liṭi dhātoranabhyāsasya* (*Pāṇ.* 6.1.8). *Dīrgha* in *abhyāsa* takes place by *Ata ādeḥ* (*Pāṇ.* 7.4.70). Here the augment *nuṭ* does not occur as from the *sūtra Aśnoteś ca* (*Pāṇ.* 7.4.72) the root √*aś* of V.P. is taken. (see. *Aśnoteriti vikaraṇanirdeśe aśnotermā bhūditi āśa, āśutuḥ, āśuḥ Kāśikā*).

*Svárau svádhitau*: in the bright thunderbolt. The word *svaru* from √*svṛ śabdopatāpayoḥ*, to make noise, utter sound, to shine, I.P. with the suffix *u* by *Śṛsvṛ*-(*Uṇ.* 1.10). *Svaryate upatapyate anena iti svaruḥ* (*Cf.* Gk. *suril*; Lat. *susurrus;* Germ. *schwirren*; Eng. *swarm*). The accent on the initial radical syllable by *Ñni*-(*Pāṇ.* 6.1.197) as the suffix *u* is *nit* by the *sūtra* itself. The word *Svadhiti* is from √*dhā dhāraṇapoṣaṇayoḥ*, to preserve, to nourish, III.P.*Ā*. with the prefix *sva* and the suffix *ktin* by *Striyāṁ ktin* (*Pāṇ.* 3.3.94). *Devarāja Yajvā* derives it from *sva* √*dhi dhāraṇe*, VI.P. with *ktin*, *Svaṁ dhanaṁ dhīyate anena iti svadhitiḥ tasyāṁ svadhitau* (DYN. p. 238). *Yāska* has put it in the synonyms of thunderbolt. The accent on the initial syllable of the first member of the comp. by *Avyaye nañkunipātānām* (*Vā. Pāṇ.* 6.2.2).

*Sāyaṇa's* commentary on *svarau* is *paśvañjanakāle* and

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*svadhitau* is *chedanakāle ca avadānakāle*. Both these words occur in *Ṛgveda* seven times. Here *Sāyaṇa* explains *svaru* as pole. Geldner explains *svaru* as post and *svadhiti* as axe. The difference in explanations arises from the difference of regions to which the *horse* belongs. Geldner has followed *Sāyaṇa* but *Yāska's* horse belongs to the middle region and denotes the thunderbolt. In the middle region *svadhiti* always signifies thunderbolt. Here in the context of *Aśva*, *svadhiti* must belong to the middle region.

At the beginning of creation of water, this *Aśva* was formed into a pole in the middle region and it caused to combine the elements to form water.

Śamitúḥ : of sacrificer, *i.e.* of *Agni*. From *Caus.* √*śam*, to calm, pacify, destroy (*Cf.* Gk. *knmno*) with the suffix *tṛc* by *Ṇvultṛcau* (*Pāṇ.* 3.1.133). *Śāmyati asau śamitā*, 'one who calms or destroys. Irregularly formed by *Śamitā yajñe* (*Pāṇ.* 6.4.54). The accent on the suffix by *Citaḥ* (*Pāṇ.* 6.1.163).

Here the *kraviṣ* attached to the hands and nails of the sacrificer, is said to belong to the gods. But who is *śamitā* ? The word *śamitṛ* is used in the *Ṛgveda* for six times and *śamitāraḥ* twice. In RV. the word *śamitṛ* is always the designation of *Agni* (see. RV. III.2.10; 4.10; VII.2.10; X.110.10).

*Upā'vasṛja tmányā samañján*
*devā'nāṁ pā'tha ṛtuthā' havī'ṇṣi.*
*Vánaspátiḥ śamitā' devó agníḥ*
*svádantu havyáṁ mádhunā ghṛténa.*

(RV. X.110.10)

Here *śamitā* is *Agni*. *Agni* gives oblations to the gods seasonally. Let (the gods) enjoy the oblation with sweet water.

It is also to be noted that in the Vedas, the words *śamitā śamitārau śamitāraḥ* are used. All of them are used for *Agni* due to its different forms.

Now *Agni* is the *śamitā* of gods. Here the hands and nails of *śamitṛ* or *Agni* represent its flames, etc. The description is on the analogy of a human being (*i.e. Puruṣavidha*).

*Ū'vadhyam* : unconsumed matter. *Ūvadhyam* is the unconsumed matter or the residue left after the formation of water which remains floating in the sky. The gods are requested not

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



to allow it to be wasted and turn it into water.

In sacrificial language *Ūvadhya* is undigested food of the horse. In *Nature* the horse is *Agni* which is fashioned by the three *Ṛbhus* and described in various ways. Here *ūvadhya* is related to the *udara* which is *antarikṣa*, hence *'udarasya ūvadhyam'* means the unconsumed matter floating in the middle region.

*Āmásya kraviṣáḥ gandháḥ* : the smell of the raw flesh, *i.e.* the raw material of water.

*Śṛtapā'kam* : thoroughly cooked *i.e.* perfectly prepared. *Śṛtaḥ pākaḥ yasya māṃsasya jalasya tat śṛtapākaṁ jalaṁ. Śṛta* is derived from √*śrā pāke* with *kta* irregularly formed by *Śṛtaṁ pāke* (*Pāṇ.* 6.1.27). The accent on the second syllable of the first member of the comp. by *Bahuvrīhau-*(*Pāṇ.* 6.2.1) and *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

There are three kinds of *pākas* (cookings) *Ardhapāka, śṛtapāka* and *atipāka. Arddhapāka* is *ūvadhya, śṛtapāka* is water and *atipāka* when water turns into snow (*Cf. Nabho māṃsam-Ś.*B ). *Śṛtapāka* is that stage of water when it rains. This water possesses a great quality of *Soma* (fertility). Here the gods are requested to perform the *śṛtapāka.*

*Śúlam* : electric pole ; from √*śūl rūjāyāṁ saṅghāte ca,* to hurt, cause pain, sound, collect. I P. with the suffix *ghañ* in *bhāva* by *Bhāve* (*Pāṇ.* 3.3.18). *Śūlanaṁ śūlaḥ taṁ śūlam.* The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

The matter which is going to be turned into water by *Agni,* runs towards the electric poles in the middle region. That should not be wasted by falling on the earth or vegetation in raw state and wasted.

*Níhatasya* : sacrificed, *i.e.* assigned for that purpose. From *ni* √*han hiṃsāgatyoḥ,* to strike, beat, kill, move ; II.P. (Nigh. 2.14) (*Cf.* Gk. *theino, thanatos, phonos, epephnon, pepharai ;* Lat. *defendere,* of *fendre* ; Lit. *genu, giti* ; Slav. *gunati*) with the suffix *kta.* The final *n* in *han* drops by *Anudāttopadeśavanati-*(*Pāṇ.* 6.4.37). The accent on *ni* by *Gatiranantaraḥ-*(*Pāṇ.* 6.2.49).

*Śriṣat* : to connect, join, fall ; from √*śriṣ* to connect, to join (*Cf. Śliṣa āliṅgane* (*Pāṇ.* 3.1.46). *Luṅ* 3rd per. sing. The *vikaraṇa aṅ* by *Puṣādidyutādi-*(*Pāṇ.* 3.1.55).

The idea is that no drop of new and raw material of

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



water is desired to fall on the ground and plants.

*Uśádbhyaḥ* . for desiring (gods). From √*vaś kāntau*, to desire. II.P. with *śatṛ*. The suffix *śatṛ* is *sārvadhātuka* and *ñit*, so *samprasāraṇa* takes place by *Grahijyā*-(*Pāṇ.* 6.1.16) *pūrvarūpa* by *Samprasāraṇācca* (*Pāṇ.* 6.1.108). The accent on the suffix by *Ādyudāttaśca* (3.1.3).

*Pakvám* : cooked. From √*pac pāke* ; I.P. with the suffix *kta*. *Pacanaṁ pakvam*, The suffix *ta* is changed into *va* by *Paco vaḥ* (*Pāṇ.* 8.2.52). The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Surabhíḥ* : reeking smell. From *su*√*rabh*, to affect pleasantly with the suffix *i* (*auṇādika*).

*Nī'kṣaṇam* : observation. From *ni* √*īkṣ darśane*, to observe I.P. with the suffix *lyuṭ* by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.177). The accent on the radical syllable by *Gati*-(*Pāṇ.* 6.2.139) and *Liti* (*Pāṇ.* 6.1.193).

*Māṇspácanyāḥ* : a vessel in which flesh is cooked, *i.e.* where cloud or water is formed. From √*pac pāke* to cook ; I.P. with the prefix *māṇsa* and suffix *lyuṭ* by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). *Māṇsaḥ pacyate yasmin pātre tat māṇspacanaṁ pātraṁ strī cet māṇspacanī*, the suffix *ṅīp* by *Ṭit*-(*Pāṇ.* 4.1.15) *tasyāḥ māṇspacanyāḥ*. Here the final vowel in the word *māṇsa* drops by *Māṇsasya paci yuḍghañoḥ* (*Vā. Pāṇ.* 6.1.144). The accent on the radical syllable by *Gati*-(*Pāṇ.* 6.2.139) and *Liti* (*Pāṇ.* 6.1.193).

The place where the cloud is formed is here said allegorically by the comp. *Māṇspacanyāḥ*.

*Ukhā'yāḥ* : of *ukhā* vessle, *i.e.* the trough in the middle region in which water is formed. From √*ukh gatau*, to go, move, I.P. with the suffix *ka* by *Igupadhā*-(*Pāṇ.* 3.1.135) *Ukhyate gamyate yatra sā ukhā*, 'where movement is possible. The feminine suffix *ṭāp* by *Ajādyataṣṭāp* (*Pāṇ.* 4.1.4). The accent on the suffix *ka* by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Yūṣṇáḥ* : of broth, *i.e.* vapour at the time of turning into cloud. The word *yūṣa* is replaced by *Yūṣan* followed by *śas* etc. by *Paddan*-(*Pāṇ.* 6.1.63) (*Cf.* Lat. *Jūs* ; Slav. *Jusha*) M.W. derives it from √*yu*.

*Āsécanāni* : vessels for pouring out, *i.e.* atmospheric condi-

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


tions conducive to the sedding of rain ; from *ā-√sic kṣaraṇe*, to pour out, discharge ; VI.P.*Ā.* (*Cf.* Zd. *hincaiti ;* Gk. ; *ikmas* ; Angl. Sax. *seon* ; Germ. *Seihen, seichen*) with the suffix *lyuṭ* by *Karaṇādhikaraṇayośca (Pāṇ.* 3.3.117). *Āsicyante yeṣu pātreṣu tāni pātrāṇi āsecanāni ucyante.* The accent on the radical syllable by *Gati-(Pāṇ.* 6.2.139) and *Liti* (*Pāṇ.* 6.1.193).

*Apidhā'nā* : envelopers, coverers ; from *api-√dhā dhāraṇa-poṣaṇayoḥ*, to place upon, cover ; III.P.*Ā.* with *lyuṭ* by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). *Apidhīyate anena iti apidhānaṁ pātram.* The accent on the radical syllable by *Gati-*(*Pāṇ.* 6.2.139) and *Liti* (*Pāṇ.* 6.1.193).

*Niṣádanam* : settling down. From *ni √sad,* to settle down.

*Vivártanam* : transforming. From *vi √vṛ* to transform.

*Árvataḥ* : of the horse, *i.e.* of (the rays of the sun).

Here the rays stand for electricity or heat derived from the sun.

*Páḍvīśam* : feet, fastening, *i,e.* capturing. *Paḍāṁ padānāṁ vā vīśaṁ yasmin karmaṇi tat karma paḍvīśam ucyate,* 'the act in which the fastening of feet takes place, *i.e.* capturing of electricity or heat for the formation of water'.

*Dhvanayīt* : to cause to thunder. From *√dhvan śabde,* to utter sound ; with the suffix *ṇic* and again *Luṅ* 3rd per. sing. Here *caṅ* in place of *Luṅ* does not take place by *Ṇiśri-* (*Pāṇ.* 3.1.48) due to *Nonayatidhvanayati-*(*Pāṇ.* 3.1.51). Unaccented by *Tiṅṅatiṅaḥ (Pāṇ.* 8.1.28).

*Dhūmágandhiḥ* : smoke-smelling *Agni*. B.V. Comp. *Dhūmasya iva gandho yasya agneḥ sa dhūmagandhiḥ.* The *samāsānta* suffix *i* by *Gandhasyet-*(*Pāṇ.* 5.4.135). The accent on the second syllable of the first member of the comp. by *Bahuvrīhau*·(*Pāṇ.* 6.2.1).

*Bhrā'jantī :* shining, bright ; from *√bhrāj dīptau,* to shine, I.*Ā.* with the suffix *śatṛ*. *Ṅīp* by *Ugitaśca* (*Pāṇ.* 4.1.6). The accent on the radical syllable by *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Abhí vikta* : shake ; from *abhi √vij,* to shake. *Luṅ* 3rd per. sing.

*Jághriḥ* : redolent. From *√ghrā gandhopādāne,* to smell, to perceive odour ; I.P. with the suffix *kin* by *Ādṛ-*(*Pāṇ.* 3.2.171). Reduplication by *Liṭi dhātoranabhyāsasya* (*Pāṇ.* 6.1.8).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*Ā* in *ghrā* drops by *Āto lopa iṭi ca* (*Pāṇ.* 6.4.64). The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Váṣaṭkṛtam* : emitting sparks with the sound like *vaṣaṭ*. *Vaṣaḍā kṛtaṁ vaṣaṭkṛtam*. *Tṛtīyā tatpuruṣa* comp. The accent on the initial syllable of the first member of the comp. by *Tatpuruṣe-*(*Pāṇ.* 6.2.2).

*Vā'saḥ* : covering ; from √*vas ācchādane*, to cover ; II.*Ā*. with the suffix *asun* by *Vaserṇit* (*Uṇ.* 4.218). *Vaste ācchādayati śarīrādikam anena iti vāsaḥ*. 'that covers the body etc. The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Adhīvāsám* : receptacle, from *adhi* √*vas ācchādane*, to cover II.*Ā*. with the suffix *ghañ* by *Bhāve* (*Pāṇ.* 3.3.18), *Dīrgha* of *adhi* by *Upasargasya ghañi-*(*Pāṇ.* 6.3.122). The accent on the last syllable of the comp. by *Thātha-*(*Pāṇ.* 6.2.144).

*Ā yāmayanti* : put under control. From *ā* √*yam* with *ṇic* ; X.P. to restrain, hold in, control, (M.W. p. 845). *Laṭ* 3rd per. plu. (*Cf.* Gk. *zemia*, restraint, punishment).

In Classical Sanskrit the form is *yamyanti*, because it ends in *a* and so *sthānivadbhāvāt* by *Acaḥ parasmin pūrvavidhau* (*Pāṇ.* 1.1.57), *vṛddhi* does not occur. But in Vedic language it is not taken to end in *a*. Hence *vṛddhi* takes place by *Ata upadhāyāḥ* (*Pāṇ* 7.2.116). According to the rule of *padapāṭha* it is shown in its classical form as *yamayanti*.

*Sādé* : in the abode (*i.e.* middle region). From √*sad visaraṇagatyavasādaneṣu*, to settle down ; I.P. with the suffix *ghañ* by *Bhāve* (*Pān.* 3.3.18). The accent on the last syllable by *Karṣātvato-*(*Pāṇ.* 6.1.159).

*Máhasā* : violently ; from √*mah*, to arouse, to excite ; I.P. with the suffix *asun* by *Sarvadhātubhyo'sun* (*Pāṇ.* 4.189). The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).]

*Śū'kṛtasya* : of one who hisses. From √*kṛ karaṇe* ; VIII.P.*Ā* with the prefix *śū* (*onomat*) and the suffix *kta*. The accent on the word *śū* by *Gatiranantaraḥ* (*Pāṇ.* 6.2.49). Śū takes *gatisaṇjñā* by *Anukaraṇam* (*Pāṇ.* 1.4.62).

*Ū* is the hissing sound produced by the rays of the sun.

*Pā'rṣṇyā* : with a kick or thrust ; from √*pṛṣ* to hurt.

*Káśayā* : with impetus. From √*kaś* to strike, with the suffix

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*ac* by *Nandigrahi-(Pāṇ.* 3.1.134). The accent on the initial syllable by *Vṛṣādīnāṁ ca (Pṇṇ.* 6.1.203).

*Srucā' :* with (electric) current ; from √*sru* to flow.

*Sūdayāmi :* to manage, prepare. From √*sūd kṣaraṇe* X.P. *Laṭ* 1st. per. sing.

*Bráhmaṇā* : by expansion. From √*bṛh*, to grow great, increase.

*Váṅkrīḥ* : curves, waves. From √*vaṅk gatau* to go crookedly, to roll ; I.*Ā.* with the suffix *krin* by *Vaṅkryādayaśca* (*Uṇ.* 4.66). The accent on the initial syllable by *Ñni-(Pāṇ.*6.1.197). Here the rays of the sun (*Aśva*) are said to have thiry four waves. (see. RV. X.55.3).

*Gā'trā* : instrument for moving, *i.e.* means of conducting ; from √*gā* to go, move.

*Anughúṣya* : having thundered aloud. From *anu* √*ghuṣ* with the suffix *lyap*. The accent on the radical syllable by *Gati-*(*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Víśasta* : split asunder. From *vi* √*śas hiṇsāyām*, to cut down ; I.P. *Loṭ* 2nd per. plu. The *vikaraṇa śap* drops by *Bahulaṁ chandasi* (*Pāṇ.* 2.4.73).

*Páruḥ paruḥ* : every part of the sky, *Paruḥ* means sky.

*Tváṣṭuḥ* : of *Agni* in the form of the sun.

*Viśastā'* : one that splits. From *vi* √*śas hiṇsāyām* to kill, to split, I.P. with the suffix *tṛc* by *Ṇvultṛcau* (*Pāṇ.* 3.1.133). *Viśeṣeṇa śasati asau viśastā.* The accent on the suffix by *Citaḥ (Pāṇ.* 6.1.163) and *Gati-*(*Pāṇ.* 6.2.139).

*Táthā ṛtúḥ* : according to season or time.

*Píṇḍānām* : of the masses, *i.e. en masse*, altogether.

*Yantā'rā :* controllers. From √*yam uparame*, to control, to sustain ; I.P. with *tṛc* by *Ṇvultṛcau* (*Pāṇ.* 3.1.133). The accent on the suffix by *Citaḥ* (*Sāṇ.* 6.1.163).

The two controllers are the negative and positive forms of electricity.

*Tapat* : make hot. From √*tap saṇtāpe*, to give out heat; I.P. *Leṭ* 3rd per. sing.

*Svádhitiḥ* : thunderbolt, lightning.

*Tiṣṭhipat :* to come, stay, remain; from *Caus.* √*sthā;* I.P. The suffix *ṇic* by *Hetumati ca* (*Pāṇ.* 3.1.26) and *caṅ* by *Ṇiśridru-*(*Pāṇ.* 3.1 48).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*Gṛdhnúḥ* : hasty.

*Aviśastā'* : unskilful or gawky splitter.

*Atihā'ya* : overlooking, passing or jumping over.

*Asínā* : with a flash, from √*as* to throw.

*Míthu* : wrongly.

*Kaḥ* : make. From √*kṛ karaṇe*; VIII.P.*Ā*. *Luṅ* 3rd per. sing. Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Mriyase* : dost die or extinguish. From √*mṛ prāṇatyāge*, to die ; VI.*Ā*.; *Laṭ* 2nd per sing. Pass. ( *f.* Zd. *mar*, *mureta;* Gk. *brotos* for *mrotos;* Lat. *mors*; Goth, *maurthr*; Germ. *Mord, moden;* Eng. *murder*). *Ṛ* in *mṛ* is replaced by *ri* by *Riṅśayaglikṣu* (*Pāṇ.* 7.4.28).

*Riṣyati* : be hurt, be cramped. From √*riṣ hiṃsāyām* IV.P. *Laṭ* 3rd per. sing.

*Devān* : to the gods.

The rays from the heaven come to the middle region where all the gods are present to perform the sacrifice.

*Sugébhiḥ* : easy to traverse, i e. suitable. From *su* √*gam gatau* with the suffix *ḍa* by *Suduroradhikaraṇe* (*Vā. Pān.* 3.2.48) *Suṣṭhu gacchanti eṣu iti sugāḥ taiḥ sugebhiḥ.* The accent on the suffix by *Gati-*(*Pāṇ.* 6.2.139) and *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Rā'sabhasya* : of the thunder; from √*rās.* to bray, to thunder.

*Yúñjā* : united. From √*yuj yoge,* to yoke, VII.*Ā*. with the suffix *kvin* by *Ṛtvik-*(*Pāṇ.* 3.2.59). The augment *num* by *Yujerasamāse* (*Pāṇ.* 7.1.71). *Au* saffix is replaced by *ā* by *Supaṁ suluk-*(*Pāṇ.* 7.1.59). The accent on the radical syllable by *Ñni-*(*Pāṇ.* 6.1.197)

*Sugávyam* : having a beneficent mass of *Go* type of rays. *Gavāṁ samuhaḥ gavyam* ; the *taddhita* suffix *yat* by *Khalagorathāt* (*Pāṇ.* 4.2.50). *Sobhanaṁ gavyaṁ yasya tat sugavyam.* The word *gavyam* is accented on its initial syllable by *Yato 'nāvaḥ* (*Pāṇ.* 6.1.213) and in the comp. also the accent remains on the same syllable by *Ādyudāttam-*(*Pāṇ.* 6.2.119).

*Sváśvyam* : having a beneficent mass of *Aśva* type of rays. *Aśvānāṁ samuhaḥ aśvīyam,* the *taddhita* suffix *cha* takes place by *Keśāśvābhyāṁ yañchāvanyatarasyām* (*Pāṇ.* 4.2.48). Here the letter *ī* drops irregularly. *Sóbhanam aśvyaṁ svaśvyam.*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



The accent on the initial syllable of the second member of the comp. by *Parādiśchandasi bahulam.*

Here *Vājī* stands for the mighty heavenly rays. *Vāja* is one of the *Ṛbhus* belonging to the heaven. *Vāja* is also *vājī* and is said to make the *Aśva* and *Go* type of rays, beneficent for the gods.

*Viśvāpúṣam.* : that which nourishes or sustains the whole universe. From √*puṣ puṣṭau,* to nourish; I, IV, IX, P. with the prefix *viśva* and the suffix *kvip* by *Kvip ca* (*Pāṇ.* 3.2.76). *Viśvaṁ poṣati puṣyati puṣṇātīti viśvapuṣ taṁ viśvāpuṣam.* The accent on the second member by *Gati-*(*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Rayím.* : wealth, affluence (of *Vājin*).

*Anāgāstvám* : flawlessness. *Na vidyate āgaḥ pāpaṁ yasya saḥ anāgaḥ,* B. V. Com. by *Naño' styarthānām-*(*Vā. Pāṇ.* 2.2.24). *Anāgaso bhāvaḥ anāgastvam,* the *taddhita* suffix *tva* by *Tasya bhāvastvatalau* (*Pān.* 5.1.119). The penultimate vowel takes *dīrgha* by *Anyeṣāmapi dṛśyate* (*Pāṇ.* 6.3.137).

The *Aditi* (the perfect sun) is praised to make the gods flawless, *i.e.* efficient in performing the functions.

*Vanatām* : may win or secure; from √*van saṁbhaktau,* to win, to acquire; I. *Ā. Loṭ* 3rd per sing. Thə subject *Aśva* is asked to acquire *kṣatra* 'the dwelling place' for the people.

*Haviṣmān* : possessing raw materials, *i.e.* opulent. The *taddhita* suffix *matup* by *Tadasyāsti-*(*Pāṇ.* 5.2.94).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# ELECTRICITY OR HEAT

[I.163.1—13]

*Ṛṣiḥ—Dīrghatamāḥ. Devatā—Aśvaḥ. Chandaḥ—Triṣṭup. Svaraḥ—Dhaivataḥ.*

**Translation :**

1. Born for the first time with wings like those of a hawk and limbs with those of a deer whether springing from the atmosphere or from the waters, when thou didst thunder, O *arvat* (electric current), thy mighty birth was glorified.
2. Him, who was given by *Yama* (sun), *Trita* (Agni) harnessed, the foremost *(Indra* (electricity) appropriated it, *Gandharva* caught his ray of light. O *Vasus*, ye tore out the *Aśva* (rays) from the sun.
3. Thou (*Aśva*) art *Yama* (sun), thou art *āditya* (born of *Aditi*), thou art *Arvat* (electricity) (and) by a mysterious power thou art *Trita* (Agni), Thou art associated with *Soma* (moon or water). They say that there are three connections of thine in the heaven.
4. Three, they say, are the connections in the heaven, three within the waters (and) three in the atmosphere. Thou even appearest to me as *Varuṇa*, O *Arvat*, there where they say was thy most conspicuous birth.
5. These O, *Vājin*, are thy cleansing (powers), these are the receptacles, of that which receives eighth parts (of the energy). Here I say thy protecting rays which protect the waters.
6. I grasped in my mind thy swift form from afar falling below from the heaven, I saw thy shooting

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



flame flashing through the easy and dustless paths.

7. Here (in the middle region) in the rallying point of the rays, did I see thy excellent form eager to acquire the refreshing waters of the sky. When the extinguishing rays obtained thy luster, then (thou) the voracious consumed the light containing (waters).
8. Subordinate to three, O *Arvat*, is the sun's disc, subordinate the extinguishing (ray), subordinate the swift (rays) (and) subordinate the splendour of the dawns. Subordinate to three the *Vrātāsa* (choicest) (rays) sought thy friendship. The gods estimated thy strength.
9. His top is golden bright and when as *Indra* with the speed of mind he alighted down his feet were iron black. He who first controlled the *Arvat* (rays), his product the gods came to enjoy.
10. The bright swift *Aśva* rays, having tremulous ends glowing interior, fiery nature move in rows like the swans and pervade the heavenly path.
11. Thy form is fleeting. O *Arvat* (rays), thine aim is swift like the wind. Thy offshoots are diffused everywhere and move flickering amongst the forests.
12. The strong and bright *Arvat* (rays), turned earnestly towards the gods, reached the middle region. Its (*i.e.* of the rays) impending explosion is expedited and after that deafening thunders follow.
13. *Arvat* (rays) reached that region which is the farthest and to the parents (heaven and earth). May thou, the most acceptable one go now to the gods, for he (the Sun) wishes watery gifts for *Dāśvas* (*Indra*).

**Grammatical and Exegetical Notes :—**

*Ākrandaḥ* : roared, thundered (metaphorically applied to the electric energy in the clouds)- from √*krand āhlādane rodane ca*, to roar; I.P. *Laṅ* 2nd per. sing. The accent on the augment *aṭ* by *Luṅlaṅ*-(*Pāṇ.* 6,4.71).

*Jā'yamānaḥ* : being born; from √*jan prādurbhāve*; IV.*Ā*,

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


with the suffix *śānac*. The root √*jan* is substituted by *jā* by *Jñājanorjā* (*Pāṇ.* 7.3.79). The radical syllable is accented by *Dhātoḥ* (*Pāṇ.* 7.1.162) as *śānac* is unaccented by *Tāsye*—(*Pāṇ.* 6.1.186).

*Udyán* : springing; from *ud-*√*i gatau* ; II., P. with *śatṛ*. *I* is changed into *y* by *Iṇo yaṇ* (*Pāṇ.* 6.4.81). The accent on the suffix by *Citaḥ* (*Pāṇ.* 6.1.163).

*Samudrā't* : from the atmospheric ocean; from :—

I. *Sdm-ud* √*dru* ;
II. *Sam-abhi* √*dru*:
III. *Sam* √*ud;*
IV. *Sam* √*mud;*
V. *Sam* with *udaka;* (See. *Samudraḥ kasmāt—Samuddravantyasmād āpaḥ. Samabhidravantyenam āpaḥ. Sammodante asmin bhūtāni. Samudako bhavati. Samunattīti vā* (Nir. 2.10). *Sāyaṇa* also takes *samudra* to signify the middle region as well as the sun (SRB. 1.163.1).

*Púrīṣāt* : out of the waters.

*Upastútyam* : to be glorified, praiseworthy, from *upa* √*stu stutau ;* II.P.*Ā.* with the suffix *kyac* by *Etistu-(Páṇ.* 3.1.109) The augment *tuk* comes by *Hrasvasya piti kṛti tuk* (*Pāṇ.* 6.1.71). The radical syllable is accented by *Gati-*(*Pāṇ.* 6.2.139) and *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Yaména* : by *Yama* (the Sun) ; from √*yam uparame,* to control, to hold, restrain ; with the suffix *ac* by *Nandigrahi-* (*Pāṇ.* 3.1.134). *Yamate asau yamaḥ,* 'one that controls'. The accent on the suffix syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Tritáḥ* : which exists in all the three abodes, *viz. Agni. Sāyaṇa* takes it as wind which does not suit the context ; from √*tan vistāre,* to extend ; VIII.P. with the suffix *'ḍa'* and the perfix *tri. Triṣu sthāneṣu tanyate asau tritaḥ Agniḥ.*

*Ádhyatiṣṭhat* : appropriated : from *adhi* √*sthā,* to stand over, overcome, capture, appropriate. *Laṅ.* 3rd per. sing.

*Gandharváḥ* : Here it most probably signifies the moon whom the *Saṣumṇā* ray of the sun illuminates. (See. *Suṣumṇaḥ sūryaraśmiścandramā gandharvaḥ* (Nir. 2.2 ; VS. 18. 40 ; S.B. 9.4.1.9 ; T.S. 3.4.7.1).

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*Raśanā'm* : ray of light.

*Vípṛktaḥ* : associated ; from *vi-√pṛc saṁparke*, to mix, mingle, put together with ; VII.P. with the suffix *kta*. *C* is changed into *k* by *Coḥ kuḥ* (*Pāṇ.* 8.2.30). The accent on the suffix *ta* by *Gati-*(*Pāṇ.* 6.2.139) and *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Bándhanāni* : bindings, connections ; from *√bandh bandhane*, to bind, fix, fasten ; IX.P. with the suffix *lyuṭ* by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). The accent on the radical syllable by *Liti* (*Pāṇ.* 6.1.193). Here the three connections in the heaven signify the three-fold nature of the rays of the sun, *viz.* heat, light and electricity.

*Samáyā* : ind. with.

*Váruṇaḥ* : the sun. The birth place of *Arvat* is (rays) *Varuṇa*, *viz.* the sun in the highest heaven. *Varuṇa* is one of the names of the sun among the twelve *Ādityas*.

*Chantsi* : thou appearest ; from *√chand* to appear.

*Janítram* : birth ; from *√jan prādurbhāve*, to be born ; IV.*Ā.* with *itra* (*auṇādika*). *Jananaṁ janitram*. The accent on the initial syllable of the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Avamā'rjanāni* : cleansing (powers) ; from *ava-√mṛj śuddhau* to be purified ; II.P. with the suffix *lyuṭ* by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). *Avamṛjyate Aśvaḥ yeṣu sthāneṣu tāni imāni avamārjanāni dyulokādīni sthānāni*. *Vṛddhi* takes place by *Mṛjervṛddhiḥ* (*Pāṇ.* 7.2.114). The accent on the radical syllable by *Liti* (*Pāṇ.* 6.1.193).

*Sanitúḥ* : obtaining, gaining, receiving, from *√san saṁbhaktau*, to gain ; VIII.P.*Ā.* with the suffix *tṛc* by *Ṇvultṛcau* (*Pāṇ.* 3 1.133). *Sanoti Sanute asau sanitā*, 'one that is gained as a gift'. The accent on the suffix by *Citaḥ* (*Pāṇ.* 6.1.163).

The word *sanituḥ* is used as an adj. of the horse (rays) as he is sacrificed or gained as a sacrificial element.

*Nidhā'nā* : receptacles (Ved. Plu.) From *ni √dhā*, to put or lay down ; III.P.*Ā.* with the suffix *lyuṭ* by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). *Aśvasya śaphāḥ nidhīyante yeṣu sthāneṣa tāni imāni nidhānāni nidhānā vā*, 'the places where the eighth part of the rays fall'. The accent on the radical

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



syllable by *Citaḥ* (*Pāṇ.* 6.1.163) and *Gati-*(*Pāṇ.* 6.2.139).

*Gopā'ḥ :* protectors; from √*gup rakṣaṇe,* to protect, I.P. with the suffix *ac* by *Nandigrahi-*(*Pāṇ.* 3.1.134). *Gopāyatiii gopāḥ,* 'one that protects'. Here the suffix *āya* by *Gupū-*(3.1.28) does not apply irregularly. The accent on the suffix by *Citaḥ* (*Pāṇ.* 6.1.163).

*Ṛtasya* : of waters. Here there is *Karmaṇi ṣaṣṭhī.*

*Aváḥ* : below ; from *avara* with the suffix *as* by *Pūrvādharāvarāṇāmasi* (*Pāṇ.* 5.3.39).

*Divā'* : heaven; from √*div ;* IV.P. with the suffix *kvip* by *Kvip ca (Pāṇ.* 3.2.76). *Dīvyati asminniti dyauḥ tena divā.* The accent falls on the *instr. ā* by *Ūdidam-*(*Pāṇ.* 6.1.171).

*Sāyaṇa* explains *divā* as middle region and for heaven he explains *'Patayantaṁ pataṅgam'* up to the falling sun, *viz.* heaven.

*Jéhamānam* : moving, flashing *:* from √*jeh prayatne gatau ca.* to move ; I.*Ā.* with *śānac.* The radical syllable is accented by *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Patatrí* : swift, shooting; from *patatra* with *'in'* by *Ata iniṭhanau* (*Pāṇ.* 5.1.115). *Patatram asti asya tat pātatrin.* The accent on the last syllable by *Upasaṇkhyāna* on *Uñchādīnāṁ ca (Pāṇ.* 6.1.160).

*Jígīṣamānam* : eager to acquire; from √*ji jaye,* to conquer acquire *;* I.P. with *san* by *Dhātoḥ karmaṇaḥ-*(*Pāṇ.* 3.1.7), reduplication by *Sanyaṅoḥ* (*Pāṇ.* 6.1.9). *J* after *abhyāsa sanjñā* is changed into *g* by *Sanliṭorjeḥ* (*Pāṇ.* 7.3.57), *dīrgha* by *Ajjanagamāṁ sani* (*Pāṇ.* 6.4.16). *Śānac* by *Laṭaḥ śatṛśānacau-*(*Pāṇ.* 3.2.124). *muk* by *Āne muk* (*Pāṇ.* 7.2.82). The accent on the initial syllable by *Abhyastānāmādiḥ* (*Pāṇ.* 6.1.189).

Here (*Aśva*) rays are said to be eager to get control over the refreshing waters of the sky, *i.e.* atmospheric waters come under the control of electric power of *Aśva.*

*Padé :* in the resort or haunt or rallying place.

Here *pade goḥ* means *gospade* which is irregularly formed by *Gospadaṁ sevitāsevitapramāṇeṣu* (*Pāṇ.* 6.1.145). *Gāvaḥ padyante yasmin deśe saḥ gobhiḥ sevito deśo gospada ityucyate* (*Kāś.* 6.1.145) 'the place where the rays move'. The metre also of this verse is *Triṣṭup,* so the description seems to belong to the middle region.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Mártaḥ* : extinguishing rays. From √*mṛ prāṇatyāge*, to die; VI.*Ā*. with the suffix *tan* by *Hasimṛ—tan* (*Uṇ* 3.86). *Mriyate asau martaḥ manuṣyo vā*, 'one who dies'. The accent on the radical syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Ā'naṭ* : obtained. From √*naś adarśane, vyāptau iti Yāska* (Nigh. 2.18.4), to attain, obtain, *Laṅ*. 3rd per. sing. *T* drops by *Saṁyogāntasya lopaḥ* (*Pāṇ.* 8.2.23), and '*ś*' into '*ṣ*' by *Vraścabhrasja-*(*Pāṇ.* 8.2.36). '*ṣ*' into '*ḍ*' by *Jhalām jaśo 'nte* (*Pāṇ.* 8 2.39), *ḍ* into *ṭ* by *Vāvasāne* (*Pāṇ.* 8 4.56). The augment *aṭ* by *Chandsyapi dṛśyate* (*Pāṇ.* 6.4.73). It is also accented as *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28) is prohibited by *Yadvṛttānnityam* (*Pāṇ.* 8.1.66).

*Grásiṣṭhaḥ* : swallowing most, voracious; from *grasa* with the superlative suffix *iṣṭhan* by *Atiśāyane-*(*Pāṇ.* 5.3.55). The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197). (*Cf.* Gk. *grao*; Lat. *grā-men*; Germ. *gras*; Eng. grass)

*O'ṣadhīḥ* : light containing (waters). From √*dhā pāne*, to suck; I.P. with the prefix *oṣa* or *doṣa* and the suffix *ki* by *Karmaṇyadhikaraṇe ca* (*Pāṇ.* 3.3.93). It may be derived in *Karta* also by *Kṛtyalyuṭo bahulam* (*Pāṇ* 3.3.113). *Oṣaṁ dāhaṁ dhayati pibati vināśayati iti, doṣaṁ vātapittādikaṁ vā* DYN. p. 38 ). The accent on the initial syllable by *Dāsībhārāṇāṁ ca* (*Pāṇ.* 6.2.42). *Patañjali* has included this word in the group of *Dāsībhārādi*. (*Cf Oṣadhayā oṣaddhayanti iti vā. oṣatyenā dhayantīti vā. Doṣaṁ dhayantīti vā*—Nir. 9.27).

*Yāska* has enlisted it among the deities on the earth but in the context of horse-sacrifice in the middle region *oṣadhī* is water which is consumed by the electricity *i.e.* light containing waters.

*Ajīgaḥ* : swallowed, consumed. From √*gṝ nigaraṇe*, to swallow; VI.P. *Caṅ* 2nd per. sing. Unaccented by *Tiṅṅatiṅaḥ* (*Pāṇ.* 8.1.28).

*Vrā'tāsaḥ* : groups (of rays). *Vrata* from √*vṛ ācchādane*, to cover; with the suffix *atac* in *karaṇa* by *Pṛṣirañji-*(*Uṇ.* 3.111). Due to the suffix being *kit*, *guṇa* does not occur, as it (*gaṇa*) is prohibited by *Kṅiti ca* (*Pāṇ.* 1.1.5), hence *yaṇādeśa*. The The accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163). *Vriyate yena iti vrataḥ kiraṇaḥ. Vratānāṁ samūhaḥ iti vrāsaḥ vrātāsaḥ vā*. The *taddhita suffix añ* by *Anudāttāderañ* (*Pāṇ.* 4.2.44). The accent

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



on the initial syllable by *Ñni-(Pāṇ.* 6.1.197).

*Mamire* : (see. RV. I.159.4).

*Hiraṇyaśṛṅgaḥ* : having golden bright top, having *jyoti* as horn or top. *Hiraṇyaṁ jyotiḥ kiraṇaṁ śṛṅgo yasya saḥ hiraṇyaśṛṅgaḥ.* The other epithets are *Hiraṇyahastaḥ* and *Hiraṇyapāṇiḥ* etc. The accent on the initial syllable of the first member of the comp. by *Bahuvrīhau-*(*Pāṇ.* 6.2.1).

This epithet signifies that when *Aśva* as *Indra* is in the middle region it flashes as bright as gold. The view is supported by Ś.B. 4.3.1.21. *Jyotirhi hiraṇyam*, 'light is like gold'.

*Ayaḥ* : iron. *i.e.* black. From √*i gatau* ; II.P. with the suffix *asun* by *Sarvadhātubhyo'sun* (*Uṇ.* 4.189). *Eti prāpnoti iti ayaḥ loham vā*, 'that which is (easily) available'. The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Yāska* has, however, enlisted *ayaḥ* in the synonyms of gold (Nigh. 1.2), but this is not applicable here. Here the feet of *Aśva* when as *Indra* (Lightning) he alights on an object, he burns it and turns it iron black.

*Mánojavāḥ* : having the speed of the mind. *Manasaḥ iva javo yasya Indrasya saḥ manojavāḥ Indraḥ.* The accent on the initial syllable of the first member of the comp. by *Bahuvrīhau-*(*Pāṇ.* 6.2.1), and *manas* is initially accented by *Ñni-*(*Pāṇ.* 6.1.197) as derived with the suffix *asun.*

This epithet qualifies *Indra* who as lightning descends as rapidly as the speed of the mind.

*Havirádyam* : the enjoyment of *haviṣ, i.e.* the product of electricity. From √*ad bhakṣaṇe*, to eat ; II.P. with the suffix *kyap* by *Upasaṇkhyāna* on *Etustuśās-(Pāṇ.* 3.1.109) (see V.V.R. L.S.S. p. 102). The accent on the radical syllable by *Gati-*(*Pāṇ.* 6.1.139). and *Dhātoḥ* (*Pāṇ.* 6.1.162).

*Īrmā'ntāsaḥ* : having tremulous ends (this is the name of the rays of the sun). *Īrmāḥ antāḥ yeṣāṁ te īrmāntāsaḥ kiraṇāḥ.* The accent on the second syllable of the first member of the B.V. Comp. by *Bahuvrīhau-*(*Pāṇ.* 6.2.1) as the word *īrma* is accented on the second syllable by *Ādyudāttaśca (Pāṇ.* ".1.3), as it is derived from √*i gatau kampane ca* with the suffix *mak* by *Upasaṇkhyāna* on *Iṣi-*(*Uṇ.* 1.145).

In this verse the nature of the *aśva* is described. The rays

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



while coming from the sun, appear to be tremulous.

*Silikamadhyamāsaḥ* : having gleaming or gathering in the middle, having glowing interior ; *Silikaḥ madhye yeṣām te silikamadhyamāsaḥ.* The accent on the initial syllable of the first member of the comp. by *Bahuvrīhau-(Pāṇ.* 6.2.1). The word *silika* is derived from *√sil dīptau,* to gleam, to shine ; with the suffix (*auṇādika*) *kikan.* The accent on the initial syllable by *Ñni-(Pāṇ.* 6.1.197).

*Yāska* explains this comp. as *silikamadhyamāḥ saṃsṛtamadhyamāḥ śīrṣamadhyamāḥ vā. Sāyaṇa* has followed *Yāsak.* He says *'silikamadyamāsaḥ saṃsṛtaḥ saṅgataḥ saṃlagno madhyabhāgo yeṣāṁ te tādṛśāḥ'.*

*Śū'raṇāsaḥ* : fiery. *Sāyaṇa* explains *'vikramaśīlaḥ'.* From *śūra* with the suffix *na* by *Lomādipāmādi-(Pāṇ.* 5.2.100). *Śūraḥ asti asminniti śūraṇaḥ. N* is changed into *ṇ* by *Aṭkupu-(Pāṇ.* 8.4.2).

*Divyā'saḥ* : born in heaven or heavenly. From *div* with the suffix *yat* by *Dyuprāg.....yat (Pāṇ.* 4.2.101). *Divi bhavāḥ divyāḥ divyāsaḥ.* The accent on the suffix by *Yato'nāvaḥ (Pāṇ.* 6.1.213).

*Átyāḥ* : streaming, shooting continuously ; from *√at sātatyagamane,* to go constantly ; I.P. with *yat* by *Kṛtya-lyuṭo bahulam* (*Pāṇ.* 3.3.113) in *kartṛ* or by *Aghnyādayaśca (Uṇ.* 4.108). *Atati satataṁ gacchati asau atyaḥ te atyāḥ.* The accent on the suffix syllable by *Yato'nāvaḥ* (*Pāṇ.* 6.1.213).

*Yāska* has enlisted it in the synonyms of *Aśva* (Nigh. 1.14).

*Śreṇiśáḥ* : in rows. From *śreṇi* with the suffix *śas* by *Saṇkhaika-vacanācca vīpsāyām* (*Pāṇ.* 5.4.43). *Śreṇiḥ śreniḥ yatante iti śreṇiśaḥ yatante'*, the rays connect or join in rows'. The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Ākṣisuḥ* : pervaded ; from *√akṣ vyāptau,* to pervade, I.P. *Luṅ* 3rd per. plu. The accent on *aṭ* as *Tiṅṅatiṅaḥ* is superseded by *Yadvṛttānnityam.*

*Ájmam* : passage, path. From *√aj* to drive with the suffix *man.*

*Patayiṣṇúḥ* : flying, from *Caus. √pat gatau,* to fly, soar, I.P. with the suffix *iṣṇuc* by *Neśchandasi* (*Pāṇ.* 3.2.137). The root

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



√*pata* ends in *a* so the *vṛddhi* by *Ata upadhāyāḥ* (7.2 116) does not take place due to the *sthānivadbhāva* of *a* by *Acaḥ parasmin pūrvavidhau* (*Pāṇ.* 1.1.57). *A* drops by *Ato lopaḥ* (*Pāṇ.* 6.4.48). *Ṇic* is replaced by *ay* by *Ayam-*(*Pāṇ.* 6.4.5). The accent on the last syllable by *Citaḥ* (*Pāṇ.* 6.1.163).

*Dhrájimān*: rapid. From √*dhraj gatau*, to move, glide, sweep on; I.P.; (Nigh. 2.14) with the suffix *(auṇādika) in. Dhrajanaṁ dhrajiḥ*, 'movement'. From *dhraji* with the suffix *matup* by *Tadasyāsti-*(*Pāṇ.* 5.2.94). *Dhrajirasti asminniti dhrajīmān.* In *dhraji, dīrgha* takes place by *Śarādīnāṁ ca* (*Pāṇ.* 6.3.120),

*Viṣṭhitā*: standing a part, scattered, spread, diffused, from *vi* √*sthā* to diffuse; I.P. with *kta. Ā.* in *sthā* is replaced by *i* by *Dyatisyatimāsthāmitti kiti* (*Pāṇ.* 7.4.40). The accent on the *gati* by *Gatiranantaraḥ* (*Pāṇ.* 6.2.49).

*Purutrā'*: in many places, manifold. From *puru* with the suffix *trā* by *Devamanuṣyapuruṣa-*(*Pāṇ.* 5.4.56). *Puruṣu iti purutrā.* The accent on the suffix by *Ādyudāttaśca* (*Pāṇ.* 3.1.3).

*Járbhurāṇā*: flickering; from √*hṛ haraṇe*, to convey, bring; I.P. with *yaṅ* by *Dhātorekāco-*(*Pāṇ.* 3.1.22). *Śānac* by *Laṭaḥ śatṛśānacau-*(*Pāṇ.* 3.2.124). *Utva* by *Bahulaṁ chandasi* (*Pāṇ.* 7.1.103). *Hur* is changed into *bhur* by *Hṛgrahorbhaśchandasi.* The accent on the initial syllable by *Abhyastānāmādiḥ* (*Pāṇ.* 6.1.89). Macdonell and other Western scholars derive it from intensive form of √*bhur.*

*Śásanam*: dominion, *i.e.* the middle region. From √*śas*, to govern, to administer, to hurt; I.P. with the suffix *lyuṭ* by *Karaṇādhikaraṇayośca* (*Pāṇ.* 3.3.117). *Śasyate vāyī yatra tat sthānaṁ śasanam ucyate*, 'the place where the rays of the sun are made to explode'. This place is the middle region. The accent falls on the initial syllable by *Liti* (*Pāṇ.* 6.1.193).

*Devadrī'cā*: turned towards the gods. From √*añc gatipūjanayoḥ* to go, worship; I.P. with the prefix *deva* and the suffix *kvin* by *Ṛtvik-*(*Pāṇ.* 3.2.59). *Devān añcatiti devadryaṅ*, 'one that worships gods'. The *ṭi* of deva is replaced by *adri* by *Viṣvagdevayośca-*(*Pāṇ.* 6.3.92). The nasal *n* drops by *Nāñceḥ pūjāyām* (*Pāṇ.* 6.4.30). Here the meaning of the root as

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



worship is not desired. *A* in *ac* drops by *Acaḥ* (*Pāṇ.* 6.4.138) and *dīrgha* by *Cau* (*Pāṇ.* 6.3.138). The accent on *dri* by *Gati-* (*Pāṇ.* 6.2.139) and *Cau* (*Pāṇ.* 6.1.122).

*Dī'dhyānaḥ* : shining, bright ; from *√dīdhi dīptidevanayoḥ*, to shine, be bright, II.*Ā.* with *śānac*. The root *√dīdhī* is *abhyasta* by *Jakṣityādayaḥ ṣaṭ* (*Pāṇ.* 6.1 6). Hence the accent on the initial syllable by *Abhyastānāmādiḥ* (*Pāṇ.* 6.1.189).

*Nā'bhiḥ* : explosion ; from *√nabh* to burst asunder ; with the suffix *in* (*auṇādika*). The accent on the initial syllable by *Ñni-*(*Pāṇ.* 6.1.197).

*Ajáḥ* : unborn, *i.e.* expected or impending.

*Kaváyaḥ* : thunders, from *√ku śabde*, to sound, to cry.

*Rebhā'ḥ* : resounding, *i.e.* deafening ; from *√rebh śabde*, to sound, I.P. with *ac* by *Nandigrahi-*(*Pāṇ.* 3.1.134). *Rebhati stauti asau rebhaḥ te rebhāḥ*, 'one that praises or makes sound'. The accent on the suffix by *Citaḥ* (*Pāṇ.* 6.1.163).

*Pitáraṁ mātáraṁ ca* : to the parents. *viz.* heaven and earth.

*Júṣṭatamaḥ* : most acceptable ; from *√juṣ prītisevanayaḥ*, to accept ; VI.*Ā.* with the suffix *kta*. *T* is changed into *ṭ by Ṣṭunā ṣṭuḥ* (*Pāṇ.* 8.4.41). The accent on the initial syllable by *Nityaṁ mantre* (*Pāṇ.* 6.1.210). The superlative *tamap* by *Atiśāyane tamabiṣṭhanau* (*Pāṇ.* 5.3.55). *Atiśayena juṣṭaḥ juṣṭatamaḥ*. *Tamap* is unaccented by *Anudāttau suppitau* (*Pāṇ.* 3.1.4).

*Gamyā'ḥ* : should approach ; from *√gam gatau*. *Liṅ.* in *Āśiṣ*, 2nd per. sing. the accent on *yāsuṭ* by the *sūtra* itself *Yāsuṭ parasmaipadeṣūdātto ṅicca* (*Pāṇ.* 3.4.103).

*Dāśúṣe* : to the bestower (of rain), *i.e. Indra*.

*Āśāste* : wishes, desires ; from *ā-√śās*, to wish, to expect. *Laṭ.* 3rd per. sing. The subject appears to be the sun.

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

# Index of The Words Explained in this Book


| | | | |
|---|---|---|---|
| *Aṇśúm* | 59 | *Ajirā'saḥ* | 136 |
| *Ākavābhiḥ* | 320 | *Ajīgaḥ* | 419 |
| *Ákumāraḥ* | 294 | *Ajuryám* | 209 |
| *Akṛṇotana* | 381 | *Ajūryan* | 261 |
| *Aktúḥ* | 181 | *Ájma* | 330 |
| *Akráḥ* | 186 | *Ájman* | 421 |
| *Akrandaḥ* | 415 | *Añjate* | 250 |
| *Ákṣīyamāṇā* | 283 | *Atihā'ya* | 412 |
| *Ákhyat* | 372 | *Átyāḥ* | 421 |
| *Agamam* | 369 | *Átriḥ* | 114 |
| *Ágohyasya* | 382 | *Ádattana* | 93 |
| *Agnáye* | 125 | *Ádabdhebhiḥ* | 187 |
| *Agoimindháḥ* | 395 | *Ádābhyā* | 289 |
| *Agrabhīt* | 198 | *Ádīdet* | 225 |
| *Agrúvaḥ* | 139 | *Ádṛpitebhiḥ* | 187 |
| *Aghāyúḥ* | 215 | *Ádṛpyatā* | 251 |
| *Aṅgirobhyaḥ* | 93 | *Ádevayoḥ* | 228 |
| *Acittam* | 267 | *Ádbhutaḥ* | 166 |
| *Áceti* | 88 | *Ádbhutam* | 173 |
| *Ácchidrāḥ* | 256 | *Ádribhiḥ* | 54 |
| *Ácchidrotiḥ* | 201 | *Ádrisutāsaḥ* | 92 |
| *Ajáḥ* | 423 | *Ádrúnaḥ* | 344 |
| *Ajagan* | 362 | *Ádvayāvinaḥ* | 346 |
| *Ájarebhiḥ* | 354 | *Adhāyi* | 400 |
| *Ajāśva* | 73 | *Adhikṣiyánti* | 283 |


UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri




| | | | |
|---|---|---|---|
| *Adhita* | 193 | *Abhí-asthāt* | 225 |
| *Ádhi-dadhāne* | 208 | *Abhikhyā'* | 212 |
| *Adhīvāsám* | 140 | *Abhígūrtiḥ* | 400 |
| *Adhīvāsám* | 410 | *Abhí-vavakṣe* | 207 |
| *Ádhyatiṣṭhat* | 416 | *Abhí-vikta* | 409 |
| *Adhvaryávaḥ* | 274 | *Abhivrájadbhiḥ* | 193 |
| *Adhvaryúḥ* | 394 | *Abhiśríyā* | 195 |
| *Adhvasmā'naḥ* | 89 | *Abhiśvasán* | 137 |
| *Anákti* | 275 | *Abhíṣṭau* | 318 |
| *Anapavṛjyā'n* | 208 | *Abhí-sañcaranti* | 207 |
| *Ánavapṛgṇā* | 265 | *Ámartyam* | 100 |
| *Anaśváḥ* | 265 | *Amūraḥ* | 159 |
| *Anāgāstvám* | 413 | *Áyaḥ* | 420 |
| *Ánindiṣuḥ* | 374 | *Ayā* | 185 |
| *Aninásya* | 228 | *Ayā'saḥ* | 286 |
| *Animiṣadbhiḥ* | 187 | *Áyukṣātām* | 305 |
| *Anughúṣya* | 411 | *Ararivān* | 215 |
| *Ánudyū'n* | 221 | *Araruṣaḥ* | 228 |
| *Anu-mṛkṣiṣṭa* | 216 | *Arātivā'n* | 215 |
| *Ánūnam* | 206 | *Aríḥ* | 228 |
| *Anūṣata* | 250,191 | *Aruṇyàḥ* | 144 |
| *Ántyūtim* | 67 | *Arusébhiḥ* | 155 |
| *Ándhasaḥ* | 288 | *Areṇávaḥ* | 247 |
| *Andhā'ḥ* | 222 | *Árciṣā* | 305 |
| *Ánnam* | 130 | *Arṇasaḥ* | 329 |
| *Apáḥ* | 243 | *Árdhyaḥ* | 296 |
| *Apástamaḥ* | 353 | *Árbhāya* | 210 |
| *Apaśyā'ḥ* | 222 | *Árvataḥ* | 409 |
| *Apā't* | 262 | *Árvatīḥ* | 200 |
| *Apā'mnápāt* | 179 | *Árvate* | 237 |
| *Ápi-gdha* | 337 | *Arvā'n* | 307 |
| *Apidhā'nā* | 409 | *Aváḥ* | 420 |
| *Apiṣṭhitám* | 202 | *Avánim* | 137 |
| *Apyaḥ* | 202 | *Ávantīḥ* | 270 |
| *Ápradṛpitaḥ* | 199 | *Avamā'rjanāni* | 417 |
| *Áprayucchan* | 186 | *Ávas* | 418 |
| *Abūbudhat* | 383 | *Avā'dhuḥ* | 335 |
| *Ábodhi* | 304 | *Avā'syā* | 142 |

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri




| | | | |
|---|---|---|---|
| *Aviśastā'* | 412 | *Ārohati* | 152 |
| *Āvipat* | 293 | *Ā'ryam* | 302 |
| *Avṛkásya* | 291 | *Āvakṣat* | 308 |
| *Áśapata* | 382 | *Ā'vayāḥ* | 395 |
| *Aśyām* | 285 | *Āvárat* | 185 |
| *Asat* | 184 | *Ā'vaha* | 163 |
| *Asanā'm* | 290 | *Āvíḥ* | 179 |
| *Asamanā'ḥ* | 136 | *Āśa* | 405 |
| *Asasantaḥ* | 181 | *Āśávaḥ* | 136 |
| *Asascataḥ* | 169 | *Āsā'* | 132 |
| *Asascátā* | 351 | *Āśāthe* | 252 |
| *Asastana* | 382 | *Āśāste* | 423 |
| *Asínā* | 412 | *Āśuṣāṇāḥ* | 212 |
| *Asura* | 239 | *Āśravayantaḥ* | 85 |
| *Áskābhāyat* | 280 | *Āsécanāni* | 408 |
| *Astāvi* | 159 | *Ā'hinuhi* | 183 |
| *Astuḥ* | 290 | *Icchántaḥ* | 385 |
| *Astṛtam* | 140 | *I'ḷā* | 172 |
| *Asmatrā'* | 56 | *Iḷényaḥ* | 210 |
| *Asmayū'* | 250 | *Itáūtiḥ* | 207 |
| *Asmayúḥ* | 174 | *Itthā'* | 147 |
| *Asmé* | 274 | *Inásya* | 291 |
| *Ahar-vídam* | 300 | *Indravāyū'* | 80 |
| *Áheḷamānaḥ* | 72 | *Invantu* | 400 |
| *Ākrandaḥ* | 415 | *I'ysakṣan* | 275 |
| *Ākṣisuḥ* | 421 | *Irajyathaḥ* | 250 |
| *Āgaman* | 369 | *Ī* | 132 |
| *Ā'gahi* | 176 | *Ī'yate* | 191 |
| *Āghṛṇe* | 75 | *Īrmāntāsaḥ* | 420 |
| *Āṅgūsā'n* | 71 | *Īśānā'saḥ* | 151 |
| *Ādiváḥ* | 166 | *Ukthám* | 144 |
| *Ā'naṭ* | 419 | *Ukṣā'* | 206 |
| *Āpaprivā'ṇsam* | 206 | *Ukṣatam* | 306 |
| *Ā'pṛṇadhvam* | 397 | *Ukhā'yāḥ* | 408 |
| *Āmásya* | 407 | *Ugráḥ* | 260 |
| *Ā'yamayanti* | 410 | *Ugrā* | 313 |
| *Ā'yávaḥ* | 85 | *U'ttaram* | 280 |
| *Áyóḥ* | 212 | *Uṣaṣate* | 186 |


Uttarakhand State Museum, Uttarakhand

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Udakám* 376
*Udbhídaḥ* 93
*Udyán* 416
*Udvátsu* 380
*Upnipádyamānam* 264
*U'pamā* 164
*Upamásyām* 203
*Upáyakṣi* 174
*Uparátāti* 247
*Upastútyam* 416
*Upasthā'yam* 201
*U'pāke* 169
*Urukramásya* 285
*Ūrugāyáḥ* 281
*Uruvyácasā* 351
*Urviyā'* 152
*Uruśaṇsa* 73
*Uśatīḥ* 202
*Uśádbhyaḥ* 408
*Ūcimá* 363
*Ūtī'* 320
*Ū'dhaḥ* 207
*Urugāyā'ya* 298
*Ūrdhvá-sānuḥ* 267
*Ūrdhvā'm* 189
*Ū'vadhayam* 406
*Ṛ'kvabhiḥ* 294
*Ṛ'ghāvān* 259
*Ṛjyate* 131
*Ṛñjate* 153, 186
*Ṛtacit* 204
*Ṛtajāta* 195
*Ṛtámā* 243
*Ṛtásya* 418
*Ṛtā't* 83
*Ṛtā'varī* 350
*Ṛtavṛ'dhaḥ* 168
*Ṛ'tāvānau* 242
*Ṛtuśáḥ* 394
*Ṛṇvathaḥ* 88
*Ṛbhukṣāḥ* 389
*Ṛ'ṣayaḥ* 401
*Ṛṣváḥ* 207
*Etā't* 256
*E'dhaḥ* 330
*E'nī* 194
*Ene* 207
*E'masi* 372
*Eriré* 181
*Evayā'ḥ* 297
*E'ṣate* 223
*Aitana* 376
*Airayethām* 312
*Ojāyámānaḥ* 138
*O'ṣadhīḥ* 419
*Aucathyáḥ* 319
*Kaḥ* 412
*Káḥ* 320
*Kát* 363
*Kathā'* 212
*Káṇvaḥ* 109
*Kánikradat* 267
*Kanī'nām* 263
*Kampréṇaḥ* 322
*Karásnam* 382
*Kárikrat* 137
*Kartana* 175
*Kártvaḥ* 372
*Kaváyaḥ* 423
*Kaviśastáḥ* 258
*Káśayā* 309
*Kástádvām* 262
*Kāré* 157
*Kāróḥ* 220
*Kā'ṣṭhāsu* 209
*Kucaráḥ* 382

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri




*Kúpayam* 135
*Kuvít* 184
*Kṛtvī'* 372
*Kṛśā'noḥ* 290
*Kṛṇotana* 369
*Kṛṇvate* 374
*Kṛṣṭī'ḥ* 355
*Kṛṣṇájaṇhasaḥ* 155
*Kṛṣṇaprútau* 133
*Kṛṣṇásītāsaḥ* 135
*Kétān* 208
*Keśinī'ḥ* 248
*Keśínīḥ* 139
*Krátum* 300
*Krátvā* 153, 179
*Krama* 190
*Krámiṣṭa* 292
*Kraviṣaḥ* 401
*Krāṇā'* 81
*Kṣatram* 306
*Kṣáyaḥ* 196
*Kṣitíḥ* 239
*Gandháḥ* 407
*Gandharváḥ* 416
*Gámadhyai* 286
*Gamyā'ḥ* 423
*Garan* 331
*Gárbham* 298
*Gávyam* 144
*Gavyávaḥ* 232
*Gahi* 93
*Gā trā* 411
*Gāyatrávepase* 175
*Girikṣíte* 283
*Giriṣṭhāḥ* 283
*Gīrbhíḥ* 183
*Gṛdhnúḥ* 412
*Gṛṇāné* 355
*Gṛṇīmasi* 291
*Gṛbháyantaḥ* 220
*Gṛbhītām* 392
*Gṛhā'ya* 143
*Gopā'ḥ* 418
*Góśritaḥ* 55
*Gnā'su* 733
*Grásiṣṭhaḥ* 419
*Grāvagrābháḥ* 395
*Ghṛtápratīkam* 185
*Ghṛtávantam* 164
*Ghṛtasnū* 274
*Ghṛtā'sutiḥ* 296
*Ghṛṇā'* 152
*Ghóṣāt* 100
*Cakṛvāṇsaḥ* 372
*Catúraḥ* 364
*Cáturaśriḥ* 260
*Cátuṣpade* 309
*Candráḥ* 229
*Candrā'* 304
*Candrárathaḥ* 158
*Camasám* 363
*Cárantā* 322
*Cármaṇaḥ* 376
*Caṣā'lam* 399
*Cākan* 219
*Ciketat* 257
*Cit* 228
*Citrám* 100
*Chantsi* 417
*Chā'gaḥ* 393
*Jágat* 305
*Jagṛbhré* 220
*Jagdhám* 132
*Jághriḥ* 409
*Jáni* 147
*Janítram* 417


UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



| | | | |
|---|---|---|---|
| *Janúṣā* | 298 | *Távyasīm* | 178 |
| *Jámbhaiḥ* | 183 | *Tā'* | 401 |
| *Jarā'm* | 140 | *Tātyā'* | 382 |
| *Járbhurāṇā* | 422 | *Tigitaiḥ* | 183 |
| *Jā'ḥ* | 187 | *Tiṣṭhipat* | 411 |
| *Jānatī'ḥ* | 139 | *Tutujyā't* | 185 |
| *Jānán* | 139 | *Turī'pam* | 173 |
| *Jāmī'* | 346 | *Tuvigrébhiḥ* | 140 |
| *Jārám* | 263 | *Tuvijātásya* | 66 |
| *Jāriṣuḥ* | 100 | *Tṛ'ṇam* | 381 |
| *Jā'yamānaḥ* | 415 | *Tṛsucyútam* | 134 |
| *Jigṛtám* | 321 | *Toké* | 212 |
| *Jihváyā* | 132 | *Todásya* | 228 |
| *Jígīṣamāṇam* | 418 | *Taugrā'ya* | 322 |
| *Jī'janan* | 234 | *Tmánā* | 173,249 |
| *Jīrā'śvaḥ* | 158,307 | *Tmáni* | 331 |
| *Jīvápītasargaḥ* | 224 | *Triḥ* | 394 |
| *Juguryāḥ* | 144 | *Tricakráḥ* | 307 |
| *Jugurváṇī* | 171 | *Tritáḥ* | 416 |
| *Jujurvā'n* | 339 | *Tridhā'tu* | 283 |
| *Júvaḥ* | 136 | *Trimūrdhā'nam* | 206 |
| *Juṣánta* | 220 | *Triráśrim* | 260 |
| *Júṣṭatamaḥ* | 423 | *Trivandhuráḥ* | 308 |
| *Juhvàḥ* | 199 | *Trivṛ't* | 130 |
| *Jénayaḥ* | 210,132 | *Triṣadhasthấḥ* | 302 |
| *Jéhamānam* | 418 | *Triṣú* | 283 |
| *Jmáḥ* | 04 | *Tvací* | 203 |
| *Jyotī'ratham* | 127 | *Tvāṣṭā* | 372 |
| *Jráyaḥ* | 141 | *Tráṣṭuḥ* | 411 |
| *Takvarī'ḥ* | 248 | *Tveṣám* | 289 |
| *Tatánāma* | 355 | *Tveṣā'ḥ* | 180 |
| *Táturiḥ* | 200 | *Tredhā'* | 282 |
| *Tatsāra* | 201 | *Traitanáḥ* | 335 |
| *Táthāṛtúḥ* | 411 | *Dáṇsu* | 152 |
| *Tánaye* | 212 | *Dakṣata* | 353 |
| *Tanūnapāt* | 165 | *Dákṣam* | 245 |
| *Tapat* | 411 | *Dákṣasya* | 84 |
| *Ṭamohánam* | 128 | *Dakṣiṇāvṛtaḥ* | 190 |


UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Dakṣúsaḥ* 154
*Dadbhanta* 219
*Dadānám* 219
*Dadā'śa* 226
*Dádāśati* 298
*Dadāśuḥ* 212
*Dadharṣati* 292
*Dadhé* 226
*Dadhyáṅ* 103
*Dádhyāśiraḥ* 57
*Dán* 223
*Dabhan* 222
*Dámūnāḥ* 142
*Darśatáḥ* 196
*Davidhāva* 138
*Dáśatayaḥ* 330
*Daśapramatim* 150
*Daśasyatam* 91
*Dasat* 91
*Dasmáḥ* 221
*Dásrā* 319,87
*Dāváne* 93
*Dāśúṣe* 164,423
*Dāśvā'n* 227
*Dāśat* 321
*Dāsā'ḥ* 334
*Didṛkṣéṇyaḥ* 209
*Dipsantaḥ* 214
*Diváḥ* 206
*Divā'* 418
*Divispṛ'śám* 172
*Divispṛśā* 56
*Diviṣṭiṣu* 89
*Divyásya* 193
*Divyā'saḥ* 421
*Dīdihi* 141
*Dī'dyat* 186
*Dīdhyānaḥ* 423
*Dīrghátamāḥ* 338,278
*Duritā't* 214
*Duritā'ya* 216
*Durgṛ'bhiḥ* 138
*Dúrdhitāt* 142
*Dūtyám* 362
*Devájātasya* 390
*Devadrī'cā* 422
*Devanídaḥ* 260
*Devapā'nam* 373
*Devápatre* 343
*Devayantaḥ* 85
*Devayávaḥ* 284
*Dèvayānam* 393
*Devávyacastamam* 167
*Devāḥ* 93
*Devā'n* 412
*Devī'ḥ* 276
*Devyám* 139
*Dohánāḥ* 191
*Daívyā* 171
*Dyā'vā-kṣā'mā* 144
*Dyāvā'pṛthivī'* 343
*Dyumnā'ni* 99
*Drúṇaḥ* 364
*Dvayèna* 216
*Dvā'raḥ* 168
*Dvijánmā* 225,128
*Dvipáde* 308
*Dhakṣi* 155
*Dhánā* 306
*Dharṇasím* 158
*Dhā'yase* 154
*Dhāyi* 147
*Dhāyīḥ* 216
*Dhārayát-kavī* 350
*Dhāsathaḥ* 355
*Dhāsimiva* 124

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Dhíyam* 186
*Dhiyā'* 78
*Dhiṣáṇe* 350
*Dhītīm* 178
*Dhūmágandhiḥ* 409
*Dhūrṣádam* 185
*Dhṛtávrataḥ* 155
*Dhéthe* 321
*Dhenúm* 59, 97
*Dhénāḥ* 147
*Dhrájantam* 223
*Dhrájīmān* 422
*Dhvanayīt* 409
*Nákiḥ* 292
*Náktoṣásā* 169
*Ná-debhuḥ* 215
*Nadyáḥ* 331
*Nabhanyáḥ* 225
*Námnate* 138
*Náyanti* 392
*Nárā* 254
*Naraḥá* 381
*Narāśaṇsaḥ* 166
*Návīyasīm* 72
*Návyam* 100, 347
*Návīyase* 297
*Návyasī* 81
*Návyasīm* 178
*Nānadat* 137
*Nāndyé* 202
*Nā'bhā* 174, 81
*Nā'bhiḥ* 423
*Nā'ma* 299
*Nā'mabhiḥ* 293
*Nā'rmiṇīm* 225
*Nā'vam* 143
*Níṇsate* 190
*Nítārīt* 263
*Nityāritrām* 143
*Nindima* 363
*Nidhā'nā* 417
*Nimrúcaḥ* 248
*Ní-riṇāti* 221
*Nirṇíjā* 391
*Nivátsu* 381
*Niṣattám* 206
*Niṣádanam* 409
*Níṣṭatanyuḥ* 159
*Nís* 376
*Nihatasya* 407
*Nīkṣaṇam* 408
*Núkam* 278
*Néṣatamaiḥ* 159
*Nyā'naje* 373
*Nyṛñjate* 184
*Pakvám* 408
*Pácanam* 400
*Pajráḥ* 329
*Patatrí* 418
*Patatríṇaḥ* 293
*Patatríṇī* 330
*Patayat* 267
*Patayiṣṇú* 421
*Padé* 418
*Padvátīnām* 269
*Panā'yyam* 355
*Páḍvīśam* 409
*Papṛcānā'saḥ* 153
*Papṛcāsi* 158
*Pári-khyan* 390
*Parijárbhurāṇaḥ* 142
*Paribhū'ḥ* 156
*Párīvṛtaḥ* 191
*Páruḥ paruḥ* 411
*Párvatānām* 289
*Pavíṣáḥ* 192

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Paváyaḥ* 88
*Pavítravān* 353
*Paśupā'ḥ* 194
*Páśyāmasi* 264
*Pastyā'vataḥ* 236
*Páthaḥ* 392, 284
*Pā'ntam* 288
*Pāyávaḥ* 213
*Pāyúbhiḥ* 187
*Pā'rthivasya* 194
*Pā'rthivāni* 279, 291
*Pā'rṣṇyā* 410
*Pitáram* 423
*Pitā'* 352
*Pitúḥ* 151, 344
*Pitumā'n* 149
*Pípartti* 263
*Pipartana* 299
*Píṇḍānām* 411
*Pīpayan* 270
*Pī'payanta* 276
*Pīparaḥ* 70
*Pīpā'ya* 275
*Pī'yati* 213
*Pīvasā'* 256
*Púnaḥ* 132
*Punāti* 253
*Puráḥ* 78
*Púrandhīḥ* 322
*Púrīṣāt* 416
*Purutrā'* 422, 210
*Purumántā* 317
*Purumīḷhásya* 234
*Purupraíṣaḥ* 200
*Puruṣṭutáḥ* 153
*Puruspṛ'haḥ* 168
*Puroḷā'śam* 393
*Pūrvácittaye* 345
*Pūrvyā'ya* 297
*Pūṣṇáḥ* 65
*Pūṣaṇváte* 175
*Pṛkṣáḥ* 148
*Pṛkṣúdhaḥ* 151
*Pṛ'thak* 306
*Perúḥ* 329
*Paúṉsyam* 290
*Paúṉsyā* 99
*Prá-arcata* 289
*Prá* 125, 66, 229
*Prá-arocayat* 180
*Prácetasā* 343
*Prajā'yāḥ* 345
*Prajígataḥ* 228
*Pratarám* 159
*Prá-tā'riṣṭam* 310
*Pratidhīyámānam* 290
*Prativedáyan* 394
*Práti-harya* 195
*Prathamā'ḥ* 261
*Prá-nayanta* 220
*Prá-bhare* 178
*Prabhū'ḥ* 156
*Pramuñcán* 140
*Prayaí* 168
*Práyatam* 283
*Práyuktiḥ* 274
*Práyuktiṣu* 251
*Pravidvā'n* 216
*Praśiṣaḥ* 198
*Prá-sasrāṇáḥ* 224
*Prástutiḥ* 274
*Prahoṣé* 228
*Prācā'jihvam* 134
*Priyádhāmāya* 124
*Priyámedhaḥ* 107
*Prusāyánte* 86

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Báṭ* 147
*Baddháḥ* 331
*Bándhanāne* 417
*Bándhuḥ* 285
*Babhrū'ṣu* 137
*Barhíḥ* 167
*Bastáḥ* 383
*Budhnā't* 150
*Bubhujriré* 72
*Bṛhccharī'raḥ* 293
*Bṛhatī'* 194
*Bṛ'haspátiḥ* 118
*Bódha* 212
*Bodhayitā'ram* 383
*Brávat* 298
*Bráhmaṇā* 411
*Brahmā'* 339
*Bhándamāne* 169
*Bhara* 125
*Bháramāṇasya* 220
*Bhárvati* 184
*Bhā'tvakṣasaḥ* 180
*Bhānávaḥ* 180
*Bhā'ratī* 172
*Bhiṣájā* 312
*Bhīmáḥ* 282, 138
*Bhujé* 290
*Bhuraṇyati* 292
*Bhúvanasya* 182
*Bhuváḥ* 73
*Bhúvanā* 382
*Bhū'yiṣṭhāḥ* 378
*Bhū'riśṛṅgā* 286
*Bhū'ṣan* 137
*Bhṛ'gavaḥ* 181
*Bheṣajébhiḥ* 313
*Bhrā'janti* 409
*Mákṣikā* 404
*Makháḥ* 68
*Maghávatsu* 141
*Maghávā* 210
*Majmánā* 153
*Matím* 178
*Mathāyáti* 151
*Máthīt* 215
*Madanti* 401
*Mádyāsu* 276
*Mádhumatyā* 309
*Mádhumantam* 164
*Mádhuvāhanaḥ* 307
*Mánaḥ* 344
*Mánave* 135
*Mánuḥ* 116
*Mánojavāḥ* 420
*Mántraḥ* 258
*Mandrájihvā* 171
*Mánmanaḥ* 142
*Mánmanā* 127
*Manyúnā* 84, 419
*Mamire* 346
*Mamrúṣīḥ* 140
*Mayobhúvam* 68
*Marutaḥ* 102
*Marútvate* 175
*Marcáyati* 215
*Mártaḥ* 216, 226, 419
*Mártam* 216
*Mártyaḥ* 229
*Mártāsaḥ* 193
*Mármṛśat* 137
*Máṇhiṣṭhasya* 213
*Maháḥ* 289
*Máhasā* 410
*Mahākuláḥ* 363
*Mahínī* 351
*Mahiratna* 157

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Mahī'* 246, 173
*Māṇsam* 379
*Māṇspácanyāḥ* 408
*Mātáram* 423
*Mātárā* 290
*Mātariśvane* 179
*Mātariśvā* 218
*Mātúḥ* 344
*Mādayādhyai* 378
*Mā'dhak* 331
*Mānavasyaté* 135
*Mā'nuṣā* 192
*Mā'nuṣāḥ* 394
*Māmateyám* 267
*Māyáyā* 189
*Māyínaḥ* 346
*Mā'rutasya* 300
*Mā'vataḥ* 165
*Mitrā-varuṇā* 57
*Míthu* 412
*Mithunā'* 346
*Mímāne* 208
*Mimikṣatam* 310
*Mimikṣati* 166
*Mílhúṣaḥ* 291
*Muñjanéjanam* 377
*Mudé* 202
*Mumukṣáḥ* 135
*Mṛkṣatam* 311
*Mṛgáḥ* 202, 282
*Mṛṣṭa* 133
*Médhiraḥ* 174
*Mémyat* 392
*Mriyase* 412
*Yakṣatam* 171
*Yajatáḥ* 154
*Yájiṣṭhāḥ* 225
*Yajñasā'dhanaḥ* 200
*Yajñíyaḥ* 166
*Yajñíyāḥ* 173
*Yajñ'yam* 376
*Yatásrucaḥ* 167
*Yatásruce* 163
*Yantā'rā* 411
*Yaména* 416
*Yáviṣṭhaḥ* 362
*Yávyam* 144
*Yahvī'* 170
*Yā'tave* 305
*Yuktáḥ* 322
*Yugā'* 193
*Yugé-yuge* 100
*Yújyebhiḥ* 201
*Yújā* 412
*Yuyūṣataḥ* 191
*Yuvaśā'* 372
*Yuṣṇáḥ* 408
*Yūpavāhā'ḥ* 399
*Yūpavraskā'ḥ* 397
*Yónim* 125
*Yóṣaṇaḥ* 150
*Raghudrúvaḥ* 135
*Rájasaḥ* 350
*Raṇváḥ* 196
*Rátnam* 157
*Rathayújaḥ* 88
*Ráthāya* 143
*Rathyáḥ* 220
*Rathyā'* 313
*Ráthyebhiḥ* 313
*Rādhyā'ḥ* 297
*Rápāṇsi* 310
*Rábhaḥ* 201
*Rayím* 413
*Rarahānā'ḥ* 220
*Rarivā'n* 73

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



*Raśanā'm* 417
*Rā'jasi* 194
*Rājānā* 55
*Rātá-havyaḥ* 275
*Rātiḥ* 91
*Rā'dhaḥ* 347
*Rā'sabhasya* 412
*Ripávaḥ* 221
*Riṣaṇyávaḥ* 221
*Riṣyati* 412
*Rudrā'* 316
*Rurukvā'n* 225
*Rupaíḥ* 352
*Ríkṇaḥ* 319
*Rékṇasā* 391
*Rejante* 181
*Rebhā'ḥ* 423
*Rérihat* 141
*Revát* 251
*Revátīḥ* 322
*Reṣaṇā'ḥ* 221
*Rocanā'* 206
*Róruvat* 138
*Vákvarī* 195
*Vákvā* 154
*Vakṣaṇā'ḥ* 397
*Vacáḥ* 178
*Vácasaḥ* 213
*Vacyate* 167
*Vadharyántīm* 378
*Vanatām* 413
*Vanargúḥ* 203
*Vánaspatīn* 311
*Vanaspate* 174
*Vaníṇaḥ* 133
*Vanúṣaḥ* 229
*Váne* 221
*Vandā'ruḥ* 213
*Vandhúre* 90
*Vapuṣyé* 352
*Váyaḥ* 252
*Vayúnā* 204, 193
*Varanta* 144
*Várāya* 183
*Várīmabhiḥ* 345
*Váruṇaḥ* 417
*Várūtham* 219
*Váreṇyam* 347
*Vartanī'ḥ* 141
*Várpaḥ* 136
*Vavṛtyāṁ* 271
*Váṣaṭkṛtam* 410
*Vasā'the* 256
*Vásumantam* 347
*Vásū* 315
*Vástreṇeva* 126
*Vásyaḥ* 159
*Vásvaḥ* 183
*Váhniḥ* 352
*Vācáḥ* 178
*Vā'jaḥ* 375
*Vājínaḥ* 391
*Vā'tacoditaḥ* 154
*Vā'tajūtāḥ* 136
*Vām* 290
*Vāraṇáḥ* 133
*Vāryāṇi* 226
*Vā'saḥ* 410
*Vāsaya* 126
*Vāsarī'm* 59
*Vā'stūni* 285
*Ví* 228
*Ví-akhyata* 383
*Ví-āvaḥ* 304
*Vikrámaṇeṣu* 283
*Vikṣú* 276


UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*Vigāmabhiḥ* 291
*Vicakramaṇáḥ* 281
*Vícarataḥ* 208
*Vítatā* 265
*Vitáritratā* 192
*Vidáthe* 391
*Vídugdhām* 330
*Vidhán* 224
*Vipanyávaḥ* 72
*Vípṛktaḥ* 417
*Vípṛcchati* 198
*Vipra* 229
*Víprasya* 249
*Víprāḥ* 401
*Vibhā'vam* 218
*Vibhā'vā* 221
*Vibhúḥ* 156
*Víbhūta-dyumnaḥ* 296
*Víbhṛtaḥ* 191
*Víbhvā* 374
*Vimamé* 354
*Vímamé* 280
*Vimímānaḥ* 294
*Viváktana* 299
*Vivártanam* 409
*Vivásvati* 81
*Vivā'ya* 301
*Víśasta* 411
*Víśrayantām* 168
*Viśváthā* 156
*Viśvádarśataḥ* 210
*Viśvádevāya* 175
*Viśvádevyaḥ* 393
*Viśvádevyam* 218
*Viśvádhā* 153
*Viśvárūpām* 374
*Viśvávedasam* 182
*Viśvávedāḥ* 214
*Viśvásaṁbhuvā* 350
*Viśvásaubhagaḥ* 308
*Viśvāpúṣam* 413
*Viśvā'psum* 218
*Viśvā'hā* 353
*Viṣṭáḥ* 218
*Viṣṭíraḥ* 139
*Víṣṭhitā* 422
*Ví-ṣyatu* 173
*Víṣvak* 207
*Vī'ḥ* 184
*Vīryā'ṇi* 279
*Vītápṛṣṭhaḥ* 400
*Vīrúdhaḥ* 151
*Vṛṇate* 152
*Vṛdhántā* 317
*Vṛṣapā'nāsaḥ* 91
*Vṛṣabhám* 353
*Vṛṣā'* 133
*Vediṣáde* 124
*Vedháse* 297
*Vevijé* 133
*Vocam* 279
*Voce* 227
*Vyátīn* 293
*Vyádhvanaḥ* 155
*Vyábravīt* 203
*Vyómani* 179
*Vrajám* 301
*Vrātāsaḥ* 419
*Vrā'dhantamaḥ* 22.)
*Vríśaḥ* 193
*Śákṛt* 380
*Śagmaíḥ* 187
*Śácībhiḥ* 90
*Śacīvasū* 91
*Śatgvínam* 348
*Śatā'tmā* 225

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri



| | | | |
|---|---|---|---|
| Śanditúḥ | 406 | Śrávas | 355 |
| Śaraṇám | 330 | Śravasyā' | 226 |
| Śárma | 143 | Śrávobhiḥ | 224 |
| Śáryām | 221 | Śriṣat | 407 |
| Śávasaḥ | 198 | Śreṇiśáḥ | 421 |
| Śavasaḥnapātaḥ | 385 | Śréṣṭhaḥ | 362 |
| Śásmānáḥ | 250 | Śroṇām | 379 |
| Śasamānásya | 166 | Śraúṣaṭ | 78 |
| Śasamānā'ya | 156 | Śvásīvān | 141 |
| Śáśanam | 422 | Śvā'nam | 383 |
| Śāsadré | 156 | Śvāntám | 202 |
| Śiṁīvadbhiḥ | 159 | Saṇstíraḥ | 139 |
| Śímivatoḥ | 290 | Saṁvatsaré | 131 |
| Śímyā | 231 | Sakṣítā | 134 |
| Śivébhiḥ | 186 | Sákhivān | 301 |
| Śíśumatīḥ | 142 | Sagmaíḥ | 187 |
| Śiśrīta | 224 | Sacate | 199 |
| Śīrṣaṇyā' | 401 | Sacáthāya | 301 |
| Śukrám | 142 | Sacanta | 300 |
| Śukrávarṇam | 186,127 | Sacābhúva | 311 |
| Śucáyantaḥ | 212 | Sajóṣāḥ | 273 |
| Śúci | 143 | Satyáḥ | 257,204 |
| Śúcijanmanaḥ | 155 | Sátvabhiḥ | 141 |
| Śúcipaśasam | 189 | Sadhástham | 281 |
| Śúcipratīkam | 185 | Sadhásthe | 225 |
| Śúcim | 127 | Sanājúvaḥ | 152 |
| Śuśucānáḥ | 225 | Sanitúḥ | 417 |
| Śuṣmíṇaḥ | 198 | Sandā'nam | 401 |
| Śū'kṛtasya | 410 | Saṁdā'yi | 81 |
| Śūraṇāsaḥ | 421 | Saṁdṛṣṭau | 196 |
| Śū'rasātā | 306 | Saparyátaḥ | 192 |
| Śū'lam | 407 | Saparyán | 275 |
| Śṛṅgā | 138 | Saptáraśimim | 206 |
| Śṛṇavat | 158 | Saptáśivāsu | 150 |
| Śṛtapā'kam | 407 | Sáptaḥ | 391 |
| Śévyaḥ | 291 | Sapráthaḥ | 168 |
| Śocíḥ | 221,180 | Samáyā | 417 |
| Śyénī | 141 | Samáraṇam | 289 |


UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri


*Sámānaṛce* 354
*Samā'rata* 201
*Sámiddhaḥ* 162
*Sáminvatam* 355
*Samudrā't* 416
*Samudraíḥ* 384
*Sámokasā* 192,346
*Sáyonī* 346
*Sárasvatī* 173
*Sárvā* 401
*Sávayasā* 192
*Śasrútaḥ* 148
*Sahasya* 216
*Sā'cyam* 134
*Sātáye* 73
*Sādé* 410
*Sā'nuni* 289
*Sā'man* 212
*Sā'mrājyāya* 159
*Sidhrám* 172
*Síndhum* 209
*Simáḥ* 198
*Silkamadhyamāsaḥ* 421
*Siṣāsantaḥ* 209
*Sukṛ'taḥ* 214
*Sukṛ'te* 301
*Sukrátuḥ* 158
*Sukratūyáyā* 354
*Súkrato* 195
*Súgávyam* 412
*Sugébhiḥ* 412
*Sucetúnā* 347
*Sujánmanī* 350
*Sujihva* 167
*Sutapā'ḥ* 290
*Sutásomāya* 164
*Sutúkaḥ* 226
*Sudáṇsasā* 344
*Sudā'navaḥ* 156
*Sudītáyaḥ* 347
*Sudyútaḥ* 180
*Sudyúte* 124
*Sudyótamā* 158
*Súdhitam* 142
*Sudhṛ'ṣṭame* 352
*Sunvaté* 157
*Supārā'* 271
*Supéśasā* 170
*Súprāṅ* 392
*Suprátīkasya* 180
*Subándhum* 401
*Sumájjānaye* 297
*Sumát* 400,171
*Sumatím* 299
*Sumṛlīkáḥ* 93
*Suméke* 208
*Sumnayán* 66
*Surabhíḥ* 408
*Surétasam* 353
*Surétasā* 345
*Súviprah* 396
*Suvṛktíḥ* 275
*Susandṛśáḥ* 180
*Súsamubdhan* 335
*Suṣupvā'ṇsaḥ* 382
*Suṣūdati* 174
*Súṣṭutaḥ* 308
*Sū'ḥ* 210
*Sūdayāmi* 411
*Sūnávaḥ* 345
*Sédhatam* 311
*Sómāsaḥ* 55
*Saúdhanvanāḥ* 369
*Sauśravasā'ya* 393
*Skámbhanebhiḥ* 354
*Stanáyan* 137

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri




| | | | |
|---|---|---|---|
| *Stavate* | 282 | *Sváśvyam* | 412 |
| *Stuvántam* | 216 | *Svādhyáḥ* | 232 |
| *Stavamāna* | 216 | *Svābhúvaḥ* | 236 |
| *Stuṣe* | 343 | *Svā'hākṛtāni* | 175 |
| *Stṛṇānā'saḥ* | 167 | *Svíṣṭena* | 396 |
| *Stómebhiḥ* | 70 | *Svéna* | 84 |
| *Sparat* | 374 | *Hánāma* | 373 |
| *Syáḥ* | 372 | *Hárī* | 374 |
| *Srúcaḥ* | 190 | *Háryatha* | 378 |
| *Srucā'* | 411 | *Havirádyam* | 420 |
| *Svágūrtāḥ* | 144 | *Haviṣmatā* | 297 |
| *Svátavaḥ* | 344 | *Haviṣmān* | 413 |
| *Svadhā'ḥ* | 213 | *Haviṣyám* | 393 |
| *Svádhāvaḥ* | 191 | *Hávīmabhiḥ* | 344 |
| *Svadhāvaḥ* | 195 | *Havyá-juṣṭim* | 270 |
| *Svádhitiḥ* | 411 | *Havyā'* | 86 |
| *Svádhitau* | 405 | *Hinvanti* | 193 |
| *Svadhvaré* | 167 | *Hiraṇyáyī* | 195 |
| *Svápasaḥ* | 345,375 | *Híraṇyaśṛṅgaḥ* | 419 |
| *Svapasyáyā* | 381 | *Hótā* | 394 |
| *Svaraṅkṛtena* | 396 | *Hótārā* | 171 |
| *Svárau* | 405 | *Hótrayā* | 238 |
| *Svártham* | 157 | *Hótrā* | 172 |
| *Svardṛśaḥ* | 292 | *Hvāráḥ* | 154 |


*The End*

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

## By the same Author

- **Ashtadhyayi-Prakashika Rs. 8/-**

(A Critical Study of *Pāṇini's Aṣṭādhyāyī*, Particularly from the point of view of *Padaccheda-Vibhakti-Samāsa-Artha-Udāharaṇa-Siddhi* of each of 1416 most applicable *sutrās* in Sanskrit with Hindi Translation. In the beginning of the book 12 lectures in Hindi have been devoted to the subject "How to study *Panini's Aṣṭādhyāyī*.." One can learn *Pāṇini* within six months with the help of this book).

## Forthcoming Publications :

- **Brihad Ashtadhyayi-Prakashika**

(A Critical Study of *Pāṇini's Aṣṭādhyāyī*, particularly from the point of view of *Padaccheda-Vibhakti-Samāsa-Artha - Udāharaṇa - Siddhi-Pratyudāharaṇa-Śaṅkā-Samādhāna-Kārikā-Vārtika*, etc. etc. in Sanskrit with Hindi Translation in four volumes).

- **A Critical Study of the Words of Nighantu**
  In Sanskrit with Hindi Translation.

- **A Critcal Study of the Rigveda**
  (English Edition)

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

UP State Museum, Lucknow

CC-O. In Public Domain. Digitized by Sarayu Trust and eGangotri

UP State Museum, Lucknow

CC-0. In Public Domain. Digitized by Sarayu Trust and eGangotri

D. P. PATANJAL

# RGVEDA

[ I. 137 - 163 ]

# GRAMMATICAL AND EXEGETICAL

CC-0. In Public Domain. Digitized by Sarayu Trust and eGangotri

1811

PATANJAL PUBLICATIONS